



**Famous Photographers
School**

**How you can
turn your photography
into dollars**

**How you can
turn your photography
into dollars**



How you can turn your photography into dollars

**A guide to
spare-time and full-time
career opportunities**

Prepared exclusively for students of the
Famous Photographers School
Westport Connecticut

Copyright © 1963
Famous Photographers School
Westport Connecticut

Guiding Faculty

Drawings by
Ric Estrada

PRINTED
IN U.S.A.

191-014

**Famous
Photographers School**

**Richard Avedon
Richard Beattie
Joseph Costa
Arthur d'Arazien
Alfred Eisenstaedt
Harry Garfield
Philippe Halsman
Irving Penn
Bert Stern
Ezra Stoller**

Victor Keppler, Director

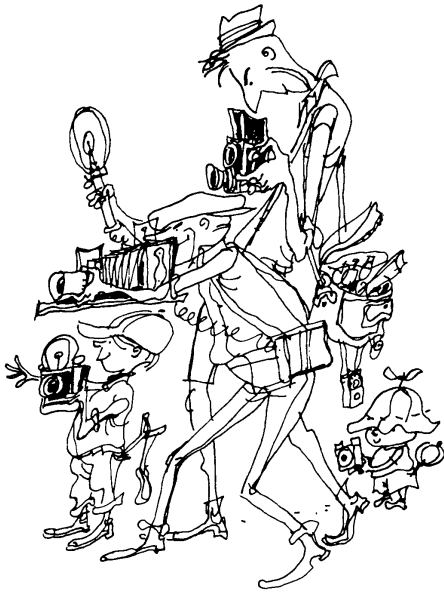
Contents

**How you can
turn your photography
into dollars**

- Introduction: The opportunities in photography, page 1
- 1 Cultivate a professional attitude, page 7
 - 2 Good markets for part-time photographers, page 13
 - 3 How to establish yourself as a free lance, page 21
 - 4 Setting up your own studio, page 31
 - 5 How to have a successful interview, page 41
 - 6 Promoting yourself and your work, page 45
 - 7 Full-time careers in photography, page 49
 - 8 Agents for photographers, page 61
 - 9 To specialize or not to specialize, page 65
 - 10 Photographers and the law, page 69
 - 11 Ethical practices and codes, page 79
- Conclusion: The rewards of photography, page 87
- Index, page 91

**Famous
Photographers School**

Introduction: The opportunities in photography



The opportunities to make money in photography are truly enormous, and they are growing greater every year. This is because photography itself is such a dynamic, fast-growing medium. It has been estimated that photography, as an industry, has expanded since the end of World War II at double the pace of the rest of the United States economy. This expansion has not been in size only, but also in diversity. The ways that photographs are being used range all the way from identifying employees or promoting a new breakfast food to exploring outer space or discovering the secrets of the living cell. Photography is used to inform, entertain, teach, sell, identify, record, persuade, and inspire. To a large extent, it has replaced older methods of communication, such as painting and writing, in many important areas, and new uses for photographs are being found almost continuously.

There is a vast market for photography, and it is wide open to new talent. Many thousands of men and women all over the country earn all or part of their income from photography, yet the demand for skilled photographers exceeds the supply. If you can learn to fill this demand you can earn good money by spending just a few hours taking pictures on weekends or in the evening, or find a rewarding full-time career.

Photography is one of the most democratic of all professions. When you sell pictures, there are no restrictions as to age, sex, education, background, previous experience, or present occupation. To the magazine picture editor, industrial client, or portrait customer looking at your work, only one thing matters—the pictures in front of him. If you can produce photographs that satisfy his needs, he'll buy them.

Youth is no bar to success in photography. Talented youngsters have repeatedly broken into the top ranks of photojournalism, fashion, and advertising photography. Of course, this takes a rare combination of talent, energy, and showmanship. But you will find few other professions which give the youthful newcomer such a fair break. Most people in the business of buying pictures and assigning photographers are constantly searching for fresh talent. They will look at your pictures with an objective eye, and give you a fair appraisal.

On the other hand, age is no drawback, either. There is no compulsory

retirement age for photographers. In fact, many people turn to photography when they retire from some other job—as an enriching avocation or as a good way to earn extra money. Retired people have opened portrait studios, gone into industrial photography or photojournalism, or found good markets for their scenic and travel pictures.

Neither is sex the handicap to a career in photography that it is in some other professions. There are several leading photographers of children—photographers with a national reputation—who are women. Women have succeeded even in the strenuous field of photojournalism, both as staff photographers and as free-lancers. And there are many successful husband-wife teams among studio photographers and free-lancers around the country.

The complex photographic marketplace

The enormous market for good pictures is complex. A picture editor putting together a page of funny animal pictures for a Sunday magazine is looking for different qualities than is an industrial client gathering photographs for an impressive brochure. A mother bringing her five-year-old daughter to the studio for a portrait has different wants and standards than does the publisher of a how-to book on building vacation homes. The successful photographer is one who knows his chosen markets in detail and can fill their particular needs.

The purpose of this book, available only to students of the Famous Photographers School, is to acquaint you with this great market and its most important ramifications. We'll stress throughout the basic things you need to know and do to get off to a good start in selling your pictures and yourself.

We suggest that you read through this book quickly at an early stage in the Course. This will give you an overall view of the ground covered. Note the chapters that seem particularly important and interesting to you and then come back to them for more detailed study.

As you proceed with your Course, and complete the Home Projects and School Assignments, and photographic projects of your own, you may get ideas for selling pictures. Return to this book from time to time and review the sections that may help you in carrying out your ideas and reaching the right markets.

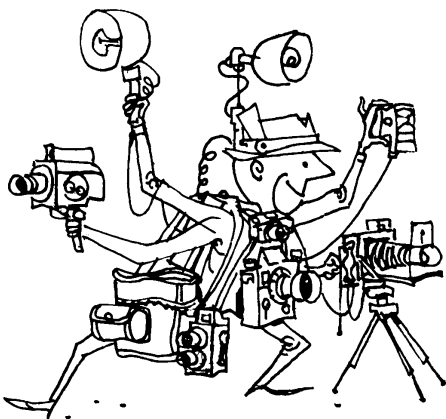
Spare-time ways to make money

In an early chapter we'll discuss part-time opportunities—the ways you can make money with a camera on your weekends or in the evening. As you will see, many of these opportunities require very little investment in time on your part. Almost any competent amateur photographer has a chance to sell some of his pictures to local customers if he knows how to go about it. This is true if you live in a small town or in a large city.

For most people trying to break into photography, the spare-time approach is probably the best way to begin. You can have the security of your regular job while devoting whatever extra time and energy you wish to photography. Even an occasional small sale can help make your hobby self-supporting, and pay a rich reward in personal satisfaction.

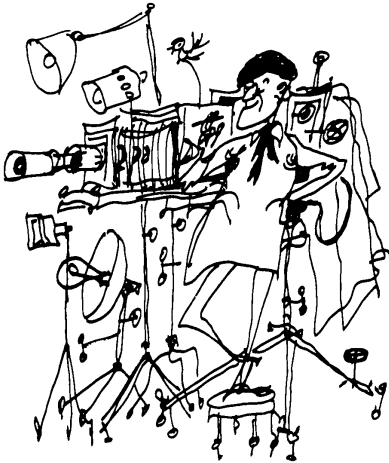
Full-time free-lancing

Free-lancing is an attractive prospect to many people. The free-lance photographer is his own boss, sets his own pace, and follows his own bent to an extent that's impossible on most salaried jobs. At the same time, free-lancing



places great demands in energy, ingenuity, the constant generation of ideas, and self-discipline. The most glamorous type of free-lancing is doing picture-story assignments for large general magazines, but specialized magazines, trade journals, company publications, newspaper Sunday supplements, the travel market, etc., provide the steady income of most free-lancers.

If this kind of photography is your goal, you'll be especially interested in the chapter we've devoted to setting yourself up as a free-lancer. The salesmanship of preparing an effective portfolio and conducting a successful interview also are important, and we'll tell you what you need to know about both of these subjects.



Studio photography

Another attractive possibility is setting up your own studio for portrait or commercial work. You might start by taking on work part time and doing it in your own home; then, as your business expands, you can move to a full-scale studio. This has been the route to success for many photographers. We've included basic practical information about the problems and practices of the studio photographer, too.

Careers in photography

A full-time salaried career as a photographer is yet another prospect you may be interested in. Although the chances of getting a staff job on a big picture magazine are remote, there is a great demand for good photographers by many newspapers, corporations, educational institutions, etc. Some of these jobs—that of plant photographer for a small company, for example—call for great versatility. Others—like that of darkroom color technician or photographer for some type of advanced research—may require very specialized skills. To give you an overview of career possibilities we list the most important types of jobs, tell what the basic requirements are, and suggest ways of preparing yourself and breaking into the field.

The business of photographs

Whenever you sell a picture or your services as a photographer, you become a businessman. Therefore, we've also included information on how to promote yourself and your work, the kind of records you should keep for business and income-tax purposes, and what you should know about the law and photography. The way you handle these aspects of photography can spell the difference between success and failure, so study them carefully.



Basic ingredients for success

Photography can be a stimulating, creatively satisfying, and financially rewarding way to earn a living. Yet it is a demanding profession, too, and you must expect to meet its demands if you want to succeed in it. Besides the thorough and varied training in creating good pictures that this Course gives you, there are other basic ingredients which you'll need for success.

Energy: Photography is fun—but it's hard work, too, in the physical as well as the mental sense of the word. Many photographic jobs require considerable physical stamina. You may be required to pack a heavy set of equipment on short notice and fly to another state or country. On location, you may have the

problem of getting people and equipment together at the right place and the right time—and then be rained out and have to do it all over again. A press photographer or photojournalist may have to stay on a fast-breaking story for many hours without a rest. A studio photographer may remain on the job all night to complete a series of product shots. Much of photography is a world ruled by ironclad deadlines and filled with heavy pressure. You'll need physical, mental, and emotional stamina to perform well under these conditions.

Ideas: The most successful photographers usually are those who can turn out a constant flow of fresh, salable picture ideas. This is especially true for a free-lancer. He must know his market thoroughly so that he can recognize what's been done and what's new. He must know the taboos and prejudices, the likes and dislikes of the publications and picture editors he's working for. He needs a feeling for the particular "slant"—the aspect of the story he should emphasize—that will make it more salable. If his ideas dry up, he's lost. In the free-lance market you are only as good as your next pictures.

When you run a commercial studio on the local level, the pressures may be somewhat less, but even here good ideas are at a premium. To keep your business growing, you must look for new ways to make your pictures indispensable to local manufacturers, merchants, individual customers, or publications. You may have to compete with other photographers, and find ways of doing a job better and with more imagination.



Salesmanship: This, too, is a very important ingredient in success in photography, and we have many practical tips about selling to give you throughout this book. In essence, salesmanship means getting your work known to the people who can buy it—and convincing them that your pictures can do the job better than somebody else's. Maintaining a good portfolio, writing effective letters, cultivating art directors, picture editors, and agents, publicizing your successes—these all contribute to getting ahead in photography.

It is always worth pointing out that success in any field comes only after hard work. In photography—one of the youngest and most dynamic of the communication arts—the opportunities for you are wide open. This book can help you find your way to them more quickly and surely. But, although we can give you helpful practical guidance and advice, we can't guarantee to make you a success as a photographer. You will have to do your part, too.

1

Cultivate a professional attitude



Today's most successful photographers all have one thing in common—a *professional attitude*. Early in their careers they learned that there is an important difference between photographs made for customers and photographs made for personal pleasure. Pictures made for a client must *serve his specific needs*. While you can often express yourself creatively and have fun on commercial assignments, your basic purpose as a professional photographer is to deliver pictures that *satisfy your customers*.

How do you gain a professional attitude? Here are some guide lines:

Give your best to every assignment

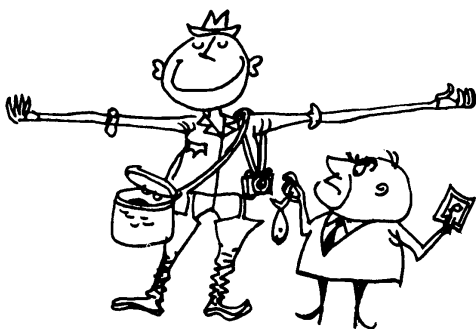
Clients are impressed by extra effort, and it's good business to be known as a photographer who delivers more than is required. Sometimes a small job done superbly can wind up with a big display and more money for you. It is not uncommon for a photographer originally assigned to a one-page job to end up with six or eight pages of published pictures. Often a small job is a client's way of testing a new photographer's capabilities. Produce the best photographs you can, no matter how big or small the job may be.

Deliver on time

Do this not just to be courteous, but because most advertising agencies, newspapers, public relations firms, and other businesses operate on schedules. Your picture may be outstanding—but if you don't deliver it when it is needed, it may be worthless to your client. To stay in business you have to meet your delivery dates.

Never promise anything you can't deliver

A broken promise can cost you the fee for the job you are working on and the loss of a client, and may start you on the road to a reputation as one who "can't deliver." When working out the details of an assignment, don't get overexcited and promise more than you can manage. And don't make the



mistake of underestimating the time involved. Try to develop a rule of thumb for estimating shooting time, processing, and darkroom time. And always allow yourself some extra margin. You cannot possibly foresee all the problems that may come up.

Pay attention to details

You should work to create an atmosphere of competence around yourself by not overlooking even the smallest details. Sloppy habits are easy to acquire. It takes a little extra effort to straighten a wrinkle in a dress, move a light-stand a few inches for a better effect, or postpone a shooting because something is not right, but it pays off in the final picture. Little things can mean a lot. For example, if you're making a photograph of a room with a fireplace, the room will look much cozier if you start a newspaper fire blazing in the fireplace. It is easy to add such touches, and they result in repeat orders.

Be businesslike about money

Don't be shy in talking about money, or in billing for work completed. If possible, work out a scale of charges based on time or single pictures, or both. It is much better for you and your client to agree on prices *before* an assignment than to haggle after the shooting is over.

Have a courteous but firm system of following up on unpaid bills. You can't go around giving away work free if you are to succeed.

If you're wrong — reshoot the assignment

There may be times when confusion develops about what you were expected to do in a picture. The client may say you did not follow his specific instructions. If you did not, offer a reshooting at your expense. Try not to turn the problem into an argument. The quicker the job is done correctly, the faster the incident is forgotten—and the more likely you are to get a repeat assignment.

Present all finished work in the best way possible

A client who receives his finished prints in a carefully prepared package, and finds them well mounted and displayed, can't help but be favorably impressed. All mounting, spotting, and packaging should reflect your pride in craftsmanship. After all, a photograph is a thin sheet of paper when it comes off the dryer. A "heavy" picture feels substantial and it stands handling better. Do everything you can to give your pictures substance plus showmanship. Make big enlargements that show off the good qualities of your work—8x10 as a minimum, 11x16 or even 16x20 for extra impact. Cover sets of prints with heavy cardboard to protect them from accidental dropping or bumping. A dog-eared print doesn't look professional.



Never try to bluff

It is better not to take an assignment if you don't have the equipment or experience needed to handle it properly. The customer will appreciate your sincerity and helpful spirit if you tell him you can't handle the job and suggest someone who can. And he's likely to come back to you when he has a job you can do.

Keep up with technical advances

Knowing new films, developers, and equipment will make work easier and broaden your potential. If a photographer around the corner offers a client something you don't know about, he's ahead of you, which is not a very desirable state of things. Science and technological advances continue to make many photographic jobs simpler, so keep up with the latest developments. Subscribe to the photographic magazines and journals, and read them thoroughly. Also, get in the habit of buying new books on photographic techniques.



Study the work of other professionals

Do this by going to exhibitions, enrolling in photographic short courses, and studying pictures in both general and photographic magazines. Jot down ideas and questions that may occur to you. Study each photograph on all levels: from its technical quality to the compositional thinking and imagination the photographer displays in it.

Join professional societies and organizations

You can learn much by sharing experiences with fellow professionals. Professional groups have special bulletins or magazines that carry information about ideas and developments that can be important to you. Sometimes the organization's publication alone is worth the membership fee. Professionals are usually friendly and helpful to other photographers. Friendships among professionals often turn into business profits. When a professional can't handle an assignment, he may suggest a friend who can—and that friend may be you. Important professional organizations include the American Society of Magazine Photographers, the Professional Photographers Association of America, the National Press Photographers Association, and local and regional press photographers' associations.

Use the services of other professionals

Trying to repair your own cameras when you don't have the tools or knowledge you need, trying to produce prints of exceptional quality when your equipment won't do it—both these acts would be foolish and wasteful. Go to the professionals in the field for specialized jobs. There are all kinds of experts who can help and probably save you a great deal of money in the long run. There are professional printers, retouchers, airbrush artists, electronic-flash rental companies, other photographers who will rent out their studios, and even professional assistants. Call on these people when you need their services.

Build up a community image for yourself

When businessmen have a photographic assignment to hand out, the first photographers they think of are usually the ones who are best known. It's important to get your name before the public. Do this by advertising, giving out business cards and calendars, working on community projects, offering to do free photography [but with proper credit to you] for noncommercial publications such as church and club magazines. Ask for credits on all pictures appearing in local newspapers. Exhibitions of your work will also help to publicize your name and ability.



Be prepared before arriving on assignment

Check your equipment carefully when you pack it so you will be sure to have everything you need on the job. It is often better to take more than less. Don't make yourself look foolish by having to run off for something you forgot or by having to improvise in an unprofessional manner.

Try to think out in advance all the problems that might arise. Talk over the assignment with the client ahead of time and make sure he tells you all he knows about the situation to be covered. On complicated assignments, preliminary research and test shots often pay off handsomely. Make a list of the equipment and materials you'll need, and check it when you pack.

Use only the best models and props

Good-looking subjects make for good-looking photographs. Avoid using friends and relatives just because they are handy. Pick the person, animal, or prop that will do the most for your picture. Hire professional models or select only the best-looking nonprofessionals. When you're not sure how someone will look, shoot tests.

Never leave a customer dissatisfied

Word-of-mouth praise is your best and most inexpensive advertising. Get the reputation of being fair and honest in your dealings. If you give a little bit more than the customer expects, he's certain to recommend you to others in need of a photographer.

2

Good markets for part-time photographers

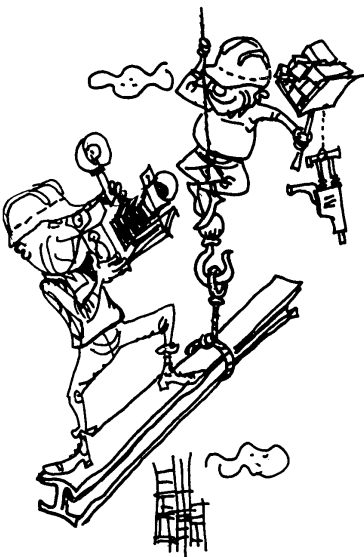


In this chapter we tell you about jobs you can shoot in an evening's time or over a weekend. With them you can turn spare hours into a good income. A competent part-time professional can make as much money with photography as with his full-time job. The trick is to plan carefully and standardize on shooting and darkroom procedures.

Informal child and baby pictures in a customer's home

Through friends and relatives, or even through newspapers or direct-mail advertising, line up potential customers. Make appointments to do all the shooting at the subject's home. Arrive promptly with all the equipment and accessories you need and set up according to a predetermined plan. Shoot a variety of good poses and expressions, and depart before wearing out your welcome.

Return proofs quickly while the idea of pictures is still fresh in the customer's mind. Sell everything from wallet pictures to framed portraits, including the types of shots described in the lesson on photographing children. Return the completed order with speed, also. Give extra pictures in exchange for "leads"—the names and addresses of other possible customers in the neighborhood.



Building and construction

The minute you see a hole being dug in the ground or an old building starting to come down in your town or city, find out the names of the construction firms doing the work. Get on the telephone and offer your services in recording the progress of construction. Many companies keep files of such pictures or use them in advertisements. Look to the architect and building owner for additional sales. Firms which produced the building materials may also want pictures.

And don't forget "shelter" magazines [those dealing with the home] and local newspapers. They may want a picture story of the structure if it is unusual or important enough.

Interiors

Arrange with local decorators to take photographs for them of apartments and offices that they decorate. Offer prints for sale to tenants and owners, and also to shelter magazines when the job is of more than average interest. Send out a mailer to new homeowners offering to photograph interiors as well as exteriors, or even to do a complete picture coverage. Set up a program of photographing new displays of interior decorating for department stores. Call on hotels, motels, and restaurants in your area. Show good samples of your work and sell the prospect on the idea of photographing interiors for use on postcards, mailing brochures, etc.

Accidents and fires

It's wise to carry a camera with you at all times. Whenever you're near an accident or fire, shoot it. There may be money in sales to insurance companies or local newspapers and TV stations. Get the names of the people involved in any accident you shoot and let them know that you have pictures. Some photographs may have great influence on court decisions, and insurance firms know this. Try to develop a good working relationship with insurance men in the community. Have them call on you whenever they need pictures for their work.

Polaroid pictures

A Polaroid camera makes it easy to get finished pictures fast and at low cost, and it can earn you high profits fast. Obtain photography rights for school dances and other social events. Sell Polaroid prints in black and white, color, or both to students. Sell public relations people on the use of Polaroid pictures at events announcing new products. Photograph potential customers or important people looking at the product or using it. Such pictures are often given away at the event. The old idea of photographing children on ponies is still a good one for a fund-raising concession at a local fair or festival. Use a Polaroid for taking candid shots of community events.

Store windows

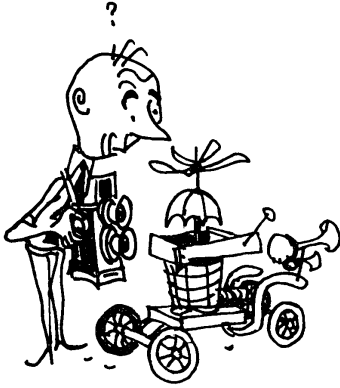
Store owners often want shots of their window displays for their files. Arrange to photograph windows for various firms on a yearly contract basis. Keep a schedule showing when window changes will be made. Try to shoot all the windows of a store on the same night. Use an assistant or two to hold a large black cloth behind the camera, thus keeping reflections from passing cars or street lights off the window glass. Offer extra pictures to merchandising magazines or manufacturers whose products are shown in the display.

Product pictures for local merchants and manufacturers

Canvass companies and stores in your area and offer them a fast, competent service for making product shots. Tell the clients all they have to do is call you, and you will handle all the details, from setting up the products to delivering finished prints. Once a firm takes your service, present them with a set of forms on which they can write instructions or tell you the purpose for which they want the photographs, so you can take the most appropriate kind of shot. These forms will also help you later in your billing procedure.

House organs

Smaller publications in your area may not be able to afford a staff photographer. Try to take on all jobs for a set yearly fee or retainer fee plus special prices on assignments. Give them fast service. Make it easy for them to call and get you. For the names of such publications, check with local printers who may do work of this type, or see if your library has a directory of house organs and industrial publications.



How-to-do-it stories

Magazines and newspapers buy and publish many how-to-do-it picture stories on all kinds of subjects. Team up with the local high-school shop teacher or construction company foreman and produce good features of this kind. Study back issues of the publications you wish to hit and see what they've done recently—and what type of how-to story they seem most interested in. Selling one a month can bring in a good income. Also, try to think up a how-to book and offer it to publishers. A chapter or two of pictures and words, plus an outline of the rest, should be enough to show them what you have in mind and how well you can do it.

Local publicity and public relations

Make yourself and your work known to the heads of public relations firms in your local area. These companies produce publicity releases, prepare booklets on products, and arrange for special promotional events. They need and use pictures all the time. Also check public relations executives of nearby companies and businesses. If you have a studio, invite prospective clients to visit it and have an attractive display of publicity shots you have taken—or samples to show what you can do.

Postcards

The picture postcard is an advertising tool that has proven itself time and again. Sell hotels, motels, and restaurants on having you handle the entire job, from taking the pictures to delivering the finished postcards. Arrange for color printing with quality engravers and printers. Offer photographs of local scenes for sale to national postcard manufacturers.

Color slides

Sell slides of vacation trips to national slide-packaging firms. Produce slide shows for local manufacturers to use in the presentation or promotion of new products. Give slide lectures based on your travels or hobbies to local groups. Sell local stores slide shows on their merchandise, which can be run in special display projection equipment to attract customers.

Photographs for display

There are many outlets for fine photographs to hang on walls. Homes, restaurants, stores, factories, theaters, schools, civic and other organizations—all can find a place for them. Shoot the picture to order or take it out of your stock. An exterior view of the building or local scenes are natural subjects. Offer the customer a choice of black and white or color. Give highest-quality

prints. [If you're not equipped to do this, use the services of a reliable lab.] Arrange to deliver the pictures framed.

Aerial photographs

On a single Sunday afternoon, and at only small expense, a photographer can make several hundred dollars by shooting pictures from the air. Cover all possible customers—real estate men, the highway commission, merchants, motel owners, farmers, and industrial firms—and arrange to take aerial photographs of their property. Offer a variety of enlargements from 8x10 to wall size. Aerials go for higher-than-average prices.

Calendars

Contract to produce original calendars for local merchants. Submit scenic photographs for sale to national calendar-printing concerns. Sell parents personalized calendars that show their own children in pictures throughout the year. For companies, offer to produce calendar pictures that show different products they manufacture—a different one for each month.

Newspaper picture sections

Match wits with local editors by trying to come up with seasonal picture ideas that they will buy. Uncover feature stories that lend themselves to photographs and sell them to editors locally or to the top paper in the state. Remember the old chestnuts still sell—if you can come up with a fresh angle and imaginative treatment.

Local TV stations

Carry a camera at all times and, when news events break, record them and try for sales on local television stations. Try to get a retainer from the station and cover all fast-breaking stories for it throughout the year. Shoot stills for local advertising on TV.

Theaters and night clubs

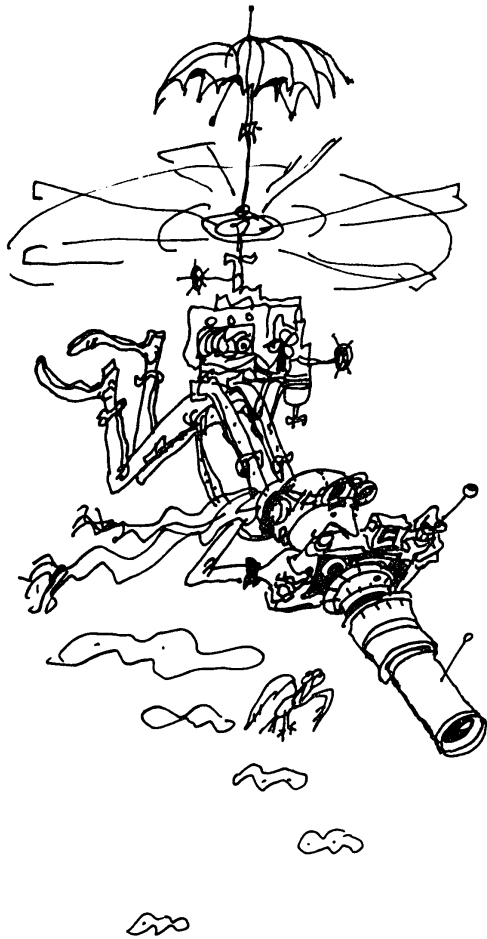
Arrange to shoot pictures of stage shows and floor shows for use in publicity either in newspapers or sidewalk displays. Cover local theatrical events and sell pictures to performers.

Greeting cards

Contact leading manufacturers of greeting cards and find out their current requirements. Photographs are often used—such as shots of flowers for Easter and “get well” cards, etc. Perhaps you can produce greeting cards yourself for local sale. Sell a local printer on the idea of going into business with you. Feature local scenes in your cards.

Christmas cards

Advertise a package deal in your local newspaper. Shoot the family or child for Christmas cards and offer a portrait plus a number of photographic



Christmas cards and envelopes for the package price. You can also print Christmas cards from the negatives of pictures your customers have taken. Sell winter scenes to national card manufacturers.

Boats and other marine subjects

If you live near the water, do picture stories for national boating magazines on boating in your area. Photograph boats for their owners. Shoot races and sell pictures to the winners and to newspapers. Do underwater picture stories for the local newspaper's magazine section. Prepare picture stories on fishing for men's and outdoor magazines.

The small department store

Sell the store on the idea of doing a picture catalog and shoot all the pictures for it. Include fashions shot in local settings that are easily recognized; have well-known citizens showing off wares in your pictures. The store can send the catalog out to its customers.

Sporting events

Try for contracts naming you the official photographer for organizations that sponsor sporting events. At race tracks, official photographers shoot action pictures and photographs of the winners.

Rent out your studio

When not in use, your studio can bring in revenue through renting. Rent it to other professionals and competent amateurs. Charge by the day or hour. Two days of renting may pay you for a month's carrying charges.

Real estate

Arrange with real estate agents to photograph in black and white or color the houses that they have for sale. Make sure your pictures show the house at its best.

Teach photography

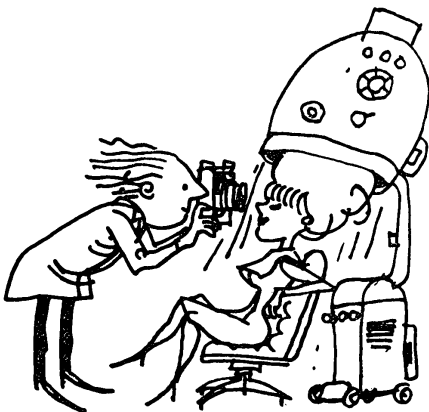
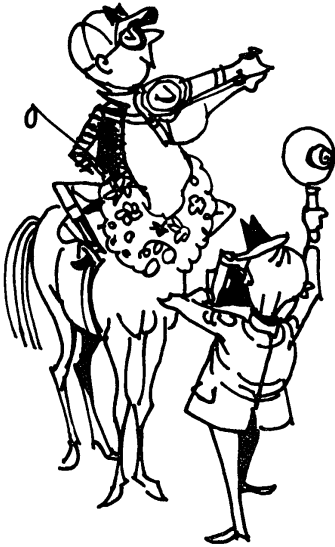
Offer night courses to groups or give private instruction to individuals. Afterschool or Saturday courses for children are also a good possibility.

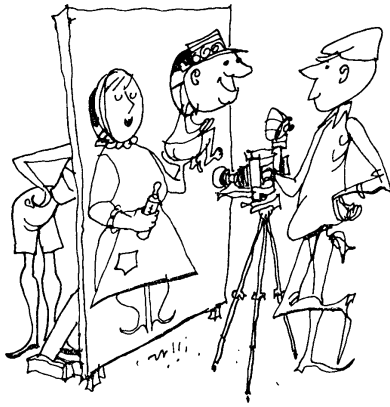
The hairdresser

Sell before-and-after pictures of new hairdos that hairdressers can show their customers or use in window displays or advertisements.

Store promotions

Call on local jewelers and arrange to supply a double portrait of all couples who buy wedding or engagement rings. Sell a supermarket on the idea of giving free portraits of their children to customers who buy a certain amount of merchandise from the store.





Amusement parks

Set up an old-time funny portrait studio with offbeat props. Comic figures that are complete except for the head—the customer inserts his own for the picture—are always popular. Deliver color and black-and-white prints in seconds with a Polaroid camera.

Santa portraits of children

Get a Christmastime concession to photograph children sitting on Santa's knee at the local department store. Send finished prints to the parents by mail along with a special offer for more prints.

Printing houses

Establish a working relationship with the printer in your town. Many times a job will come in that needs photography, and he can pass the assignment on to you. In return, do a picture project for the printer free of charge.

3

How to establish yourself as a free lance

There are glamour and excitement in the words “free lance.” A free-lance photographer is his own boss, a picture-taking expert who accepts assignments from different kinds of clients. He may shoot a picture story for a magazine today, and cover the opening of a new plant for an industrial client tomorrow. In his spare moments he may work as a local “stringer” [part-time representative] for a nearby metropolitan newspaper, and shoot animal pictures for Sunday magazines or greeting-card manufacturers.

In addition to a thorough knowledge of photography, you need versatility, energy, and a keen business sense for success in this hard-driving and highly competitive field. The demands are great—but so can be the rewards in cash and personal satisfaction. In this chapter we’ll cover some of the basic things you need to know to get off to a good start.

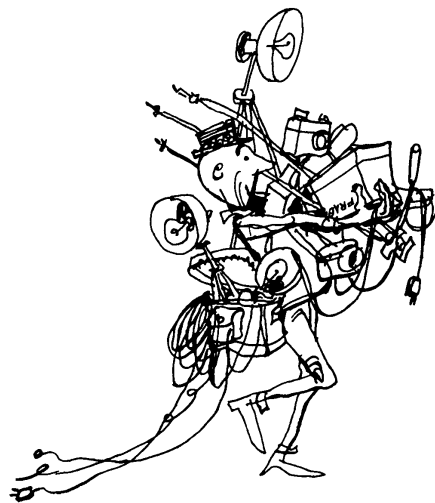
Many free-lance photographers work mostly “on location.” That is, they concentrate on shooting pictures of people and events away from the studio. A few do studio work mostly, and some switch back and forth from one type of photography to the other. Since the practical problems of each type of free-lancing differ in some details, we’ll consider location and studio work separately. However, you’ll probably stand the best chance of success, at least when starting out, if you can handle both kinds of assignment.

Free-lance photography on location

For low overhead, you can’t beat this area of photography. Literally, you work out of your camera or gadget bag. Much photojournalism comes under the heading of on-location photography, and so do architectural and interior photography, many aspects of industrial photography, and even some types of advertising and fashion shooting.

What you need

If you work as an on-location photographer, your camera bag has to be a kind of magic hat out of which you can produce many combinations of cameras, lenses, and accessories to meet the challenge of varied assignments. Obviously,



you will put a high premium on compact, versatile equipment.

For most photojournalists the basic camera is a 35 mm. For fashion or advertising location shooting it might be a 2 1/4x2 1/4 roll-film reflex. For large negative work in color, such as Arthur d'Arazien and Ezra Stoller often do, a 4x5 or even an 8x10 view camera may be necessary, relatively large and heavy though this equipment is. But, in general, the trend is toward smaller, lighter cameras.

Either a 35-mm or a roll-film reflex camera can form the basis of a versatile photographic "tool chest." If most of your assignments involve available-light shooting and require a considerable number of shots, you'll probably find a 35-mm camera best. However, if you want extra quality and do most of your jobs in better-lighted, more fully controlled situations, a 2 1/4x2 1/4 camera may fill the bill.

Later, as your assignments and needs grow, you can add other cameras until you own a complete "spread," including miniature, roll-film, and 4x5 or even 8x10 equipment, plus a choice of lenses for each.

For lighting, begin by buying the lowest-cost lightweight equipment. Reflector photofloods and light clamps will do for a start. Later you can add collapsible light-stands and metal reflectors for standard photoflood bulbs if you prefer them. Flashbulbs and an inexpensive flashgun should serve your purpose until you can afford a portable electronic-flash outfit.

Undoubtedly you can figure out many such equipment money savers by studying photographic directories and catalogs. However, don't buy equipment you will have to replace completely. Try to invest in pieces of professional quality that will last you a long time.

What is a typical good basic equipment outfit for a beginning on-location photographer? Here's a well-rounded grouping:

35-mm camera with 50-mm, 35-mm, and 135-mm lenses

Good tripod, preferably with elevating pan head

Set of basic filters for color and black-and-white film

Reliable exposure meter

Locking cable release

Three or four reflector photofloods with clamps, collapsible light-stands, and an *ample* supply of heavy-duty extension cords

Flashgun with two extension units

Gadget bags or carrying cases to hold this equipment plus a supply of film and flashbulbs

Later, you might expand this basic outfit by adding the following items:

Another 35-mm camera body [you might load one camera with color and the other with black-and-white film, or have a different focal-length lens on each so you could quickly shift from wide-angle to normal or normal to telephoto shooting, etc.]

Very wide-angle 21-mm lens

85- or 90-mm moderately long lens for portraits

Long lens—say 250 or 400 mm—for a longer "reach" than the 135-mm will give you

One or two zoom lenses for sports photography, etc.



Motorized back for sequence pictures [also particularly useful in sports photography]

Set of extension tubes or a bellows attachment for very close-up work

Portable electronic-flash unit and two “slave” units

Darkroom work

Early in your photographic career it is wise and economical to do your own darkroom work. First of all, from it you gain invaluable basic knowledge of the photographic process. You learn how far you can push film, what you can get out of a piece of printing paper, and how to manipulate materials for special effects. If you can do a job with your own hands, later you can explain to others how you want it done. [We shall discuss the materials needed for a good beginner’s darkroom later in this chapter.]

Taking messages

Because the on-location man operates outside his home or office, it becomes important for him to have a message-taking service. If you live with your family, make sure that they take business calls in a professional manner, recording the names, addresses, and phone numbers of callers, and what they are calling about. If there is some doubt about the professional quality of the answering, you might be wise to have an answering service take messages when you are out. Of course, for the photographer who works out of an office without additional help, the answering service is a must.

How to get ideas

The on-the-go photographer lives off his wits and ideas. He must always be looking for new slants on old stories, new stories, intriguing ways of presenting everyday subjects—imagination and good thinking get him assignments and put money in the bank. But how do you get new ideas? First, you have to know what’s going on. You do this by reading newspapers, magazines, and books, by talking to people, listening to the radio, watching TV and movies, and attending lectures.

Read the newspapers

The free-lancer must form good working habits early in his career and keep them. Reading a morning and evening newspaper thoroughly is one of the most important. Hidden in all sorts of stories are ideas that can pay off handsomely. An alert photographer can find several good picture or picture-story ideas in almost any issue of a newspaper. Your imagination may be sparked by a local news event or even a small filler item of general information and from it build up a salable idea.

But getting ideas for stories isn’t your only business use for the newspaper. The society pages give names and addresses of future brides. You can send a letter to each one, offering your services for wedding pictures. From the real estate section you may find out that new buildings are planned in your city. Contact the construction company and architectural firm and ask for the job of photographing progress shots which will show how the whole job is done. A news story can tip you off that an important political figure is coming to town. Immediately you may want to contact a magazine, TV station, or out-of-town



newspaper for a possible assignment. Some professionals read a paper with a colored pencil, circling stories that have a photographic potential.

Read the magazines

Next, make it a habit to spend several hours a week at the local library going through current magazines. You will not have to read every single story—skim the less important. Study the layouts, asking yourself why certain pictures were chosen, and try to decide why they were placed as they were. Analyze the lighting in the best photographs. Try to get the feel of what the editors of each magazine are after. Knowing what the important periodicals are running will sharpen your instincts as to what they might buy. And don't bypass the advertising pictures. Some of the best photographic work being done may be found in advertisements. Often these pictures are shot with the idea of putting a complicated idea into one dramatic picture and it's extremely valuable to see and understand how this is accomplished.



Set up swipe files

Of course, getting magazines by subscription costs more than reading them at the library, but buying some on your own allows you to set up what art directors often refer to as "swipe files." These files should contain pictures, stories, ads, and layouts that you consider outstanding. There may come a day when you have an assignment and run dry of good ideas for carrying it out. On that day the swipe file goes to work. Pull out the clippings. Go through them. Frequently, one of them will spark an idea or an approach that will stimulate new ideas. In essence, it's brainstorming with clippings instead of people. There is nothing dishonest about this technique, since most new ideas are basically new applications or adaptations of old ones. Your purpose should not be to copy directly, but to adapt freely to your own purposes the material you've stored in your swipe files.

Take notes

It's one thing to get ideas, but quite another to remember them. Most professionals carry notebooks in their pockets. The minute an idea hits, it's written down. Ideas have a knack of disappearing no matter how you try to hold them. Jot them down as soon as they arrive.

Researching ideas

Once you have decided on a subject, the next step is to research it. The more information you have, the better the picture story will be. The library offers much material. There are books, encyclopedias, files of backdated magazines, and sometimes complete files of local newspapers. Larger libraries even have microfilm copies of some of the nation's leading papers.

With pad and pencil, get down facts and note the sources [page numbers and dates, too]. If you feel there is not enough material in what you have, the search should now turn to interviews. Get personal interviews with experts in the field. Plan interviews beforehand so you don't waste anyone's time. Jot down questions to be asked. If a person isn't available or lives far away, state your questions clearly and briefly in a letter.

The telephone is a useful tool for obtaining facts quickly if you can pinpoint people who have the answers. High schools and colleges in your area may have

specialists teaching the subjects you are interested in. Usually they will help if they can. Editors on local newspapers might cooperate, and some big newspapers have special libraries that look up information as a public service. Remember to act businesslike during these calls. Do not make great demands on people. Narrow your questions down to the most important ones.

Public relations departments of many companies have prepared material that you can get for the asking. Some of the most complicated subjects in medicine are covered skillfully in booklets published by insurance companies. Do not hesitate to write or call public relations offices. People who work there are professionals whose job is to help dispense information. Take advantage of what they have to offer.

Knowing where to get information is most important for any free lance. Your telephone can lead you to a great deal of it. By dialing a weather service you can find out what kind of a day is predicted for tomorrow. Knowing there is a possibility of rain when you need sunshine allows you to warn the client of the possibility of a cancellation and make plans accordingly. If you're looking for unusual props, services, or information, the "yellow pages" or classified advertisements in the phone book can be invaluable.

Every free-lancer should have a "five-foot shelf" of reference books, including a good atlas, a collection of road maps, a dictionary, an encyclopedia, a current *World Almanac*, and a telephone book. Buy additional reference books covering special subjects you may take a professional interest in.

Know your markets

For a free-lance photographer, keeping in touch with his markets is a never-ending job. Read thoroughly and regularly the publications you most often sell to—or would most like to sell to—and at least skim a variety of other potential markets. If you live within easy traveling distance of editorial offices, arrange for personal interviews with editors, picture editors, and other photographic buyers. If you live a long way from the major communication and publication centers, an annual or semi-annual trip to the big city may be valuable.

For additional information on different picture markets, read a book on this subject such as Arvel Ahlers' *Where and How to Sell Your Pictures*. This book is periodically revised and brought up to date with new listings and requirements of various picture markets. You can also find current market information in such publications as *Writer's Digest*, the *Writer*, and *Writer's Yearbook*. Market and contest information is published from time to time in the leading photographic publications.

However, needs, policies, and personnel can change rapidly in the magazine and book-publishing business. *The information contained in market guides can never take the place of your first-hand study of the publications themselves.*

How to approach editors

Once research has been completed, you must make an important decision: Shall you shoot it and then show it? Or shall you query an editor?

Editors rarely assign stories to beginners. They feel that if a newcomer is impressed with an idea, he should have the courage and determination to shoot it and present it in finished form.

However, if you decide to query an editor first, then you face a second decision: Shall you see him in person, telephone, or write a letter?

Because it is too easy for a busy editor or art director to say no over the telephone just to save some time, we advise using it only in cases of fast-



moving news assignments, when you have no other choice. Later, when you get to know an editor, the phone takes on a different set of values. Here's another good rule of thumb to follow: If you have not developed your abilities as a salesman, use the letter. When your sales approach starts clicking, make contacts in person.

Letters and outlines

Write and rewrite letters until they communicate the excitement of your idea. Keep them brief. Don't put down all the information; editors can be convinced of the value of an idea by just a well-prepared outline. A few sample pictures—if you have them and they are of good quality—might go along with the outline. These shots should illustrate some of the possibilities mentioned in the outline.

What is a good picture-story outline?

It is brief, well written, contains nuggets of ideas that an editor's imagination can take hold of, and shows that careful thought has gone into it.

Include the following information in the outline:

Black and white vs color: Will you use one or both? Indicate which subjects lend themselves to color, and be honest about where color may be impossible. If you plan to shoot only color, let the editor know if it is feasible to make black-and-white pictures from the color material you use.

Covers: Editors are always after good, dramatic cover material. Is there a cover in your idea? If so, describe it in detail.

Time: How long will it take you to complete and present the finished story? This can be a vital factor.

Models or subjects: If your story is based on a person or people, you should describe them. Try to enclose a picture of the subjects. Naturally, editors prefer them to be attractive.

Other details: Some things should not go into the outline, but you must be prepared to talk about them at the interview. You must have an estimate of the expenses involved. Extras in model fees, travel expenses, special prop costs—you must have these figures at your fingertips. Don't wait and surprise the editor with a big bill. Give him a reasonable estimate beforehand.

If, instead of mailing in an outline, you decide on a personal interview, prepare yourself fully. Try to anticipate questions the editor will ask and have your answers ready. Have an extra copy of an outline that you can leave after the interview is over. Pictures can be taken along if they help you get some point across. Once the conversation starts, don't hog it. Should the editor make suggestions, note them on your pad. If his imagination takes off, write down his ideas—they may be of great value. Don't be alarmed if the editor develops a related idea. Follow his thinking. Sometimes the idea you brought in comes out differently, but is something the client wants. Go along with it. If you walk away with an assignment, that's the important thing.

Covering spot news

With on-the-spot news coverage of accidents, disasters, and other unpredictable occurrences, the free-lancer has no choice but to shoot first and try to sell later. Your notebook should contain the phone numbers of such organizations as the local Associated Press and United Press International offices, national picture

magazines such as *Life* and *Look*, all local newspapers and television stations, and the largest papers in your area.

Upon completing the shooting, decide which organization might pay the most for what you have, and call the news editor. If interested, he will more than likely process and print your films to save valuable time. News pictures are worth most when they are freshest, so *work fast*. Where competition is keen, some papers will give bonus payments on special “scoop” pictures.

Try to sell only *one-time* rights. Later, for example, insurance companies may want to purchase prints of events where claims may be involved. Therefore, sell only first rights to the first user of the picture. After its use, all rights revert to you, the owner. Of course, if the client wants *all* rights, make sure the price you get is higher than normal. But it is a good rule to avoid the sale of all your rights to a picture. This matter of rights is discussed in more detail later in this book.

Packaging your product

When you complete a set of pictures, spot them carefully. Many professionals like to trim off the white outer edges. Some will even go to the trouble of mounting each print. [Follow the mounting instructions given in the lesson on professional procedures.]

On the back of each print, stamp your name, address, and phone number. [You should have a rubber stamp prepared at the local stationery store. Carefully select a type face that is legible and in good taste. You will be using the stamp a long time and clients will identify you with it.] A smaller rubber stamp with the same information should be used on all color slides. Sometimes an editor will show your work to someone who is looking for a photographer. If he flips over the print and finds your address he may get you a job. This little extra precaution also insures your print against being lost in a batch of someone else's work.

If captions are necessary, there are several ways of handling them:

1. You can give each picture a number on the back and type all captions together on manuscript paper, each with the corresponding picture number.
2. Type captions separately and rubber-cement each onto the back of the print.
3. Type each caption on a separate sheet, placing it on the lower half. Rubber-cement the blank top part of the sheet to the back of the print so that the caption extends down under the picture and the editor can read it while he looks at the photo. The paper can be folded up against the back of the photograph until it is ready for reading. [*Be sure to make a carbon copy of all captions and retain it in your files.*]

Your local stationery store is full of interesting items for the free-lancer. For packaging and shipping, you will find special large-size envelopes with cardboard inserts to keep them stiff. Placing your pictures in such envelopes helps assure that they will arrive in good condition. The envelopes can be printed with your return address on them. They, too, help establish your professional image. Purchase a rubber stamp that reads: *Photographs—Do Not Bend*. Before mailing a package of prints, stamp both sides of it with this message.

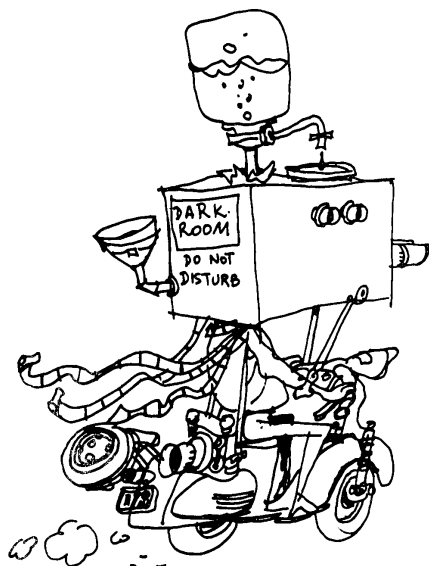
The big No

Not every idea or picture story you submit will hit the mark. You must expect your share of rejection slips. A rejection slip usually does not tell you the exact



reason why your material was turned down. Editors carefully word rejection slips so that they cover scores of different reasons. If you must analyze why you got one, start with the newspaper or magazine itself. Did you really understand the kind of material they use? Then double-check the quality and soundness of your work. Was it the best you could do?

When you sell a story, secure extra copies of the publication. One set of tear sheets [the pages showing your work] should be added to your portfolio for showing. Keep six to twelve sets on hand for uses you can't foresee at the moment. [We describe the portfolio in detail later in this chapter.] You should also consider a mailing to all your clients. It is wise to get copies of important work into their hands. On the whole, it's fine public relations at low cost.



A darkroom for the on-location photographer

Because he generally uses a 35-mm or 2 1/4x2 1/4 camera, the on-location photographer's darkroom does not have to be as big or as elaborate as the studio photographer's. His enlarger will be smaller in most cases, and his need for special techniques in printing will be limited.

At the start, you can convert a basement room or extra-large closet into a darkroom. Check the following carefully before deciding to convert an area:

Is there good ventilation? If a room is too hot or cold it can affect your chemicals. Also, being uncomfortable doesn't help print quality.

Is water readily available? Can it be piped into the room easily? Running water is a great convenience in the printing process. If not in the darkroom, it should be near by.

Can electricity be brought in with a minimum of trouble and with a maximum of safety? Electricity is your key source of power. From making the enlargement to drying it, you must have good, steady electric power. Sudden voltage changes will affect print quality by making your enlarger light burn brighter or weaker.

The basic darkroom equipment listed in the lessons on black-and-white photography and contact printing and enlarging should fill your needs at the beginning. As your work increases, you may want to purchase a better enlarger or an additional model to handle a different size of film. You may want to purchase such accessories as an automatic timer that turns your enlarger on and off for a preset exposure, or a footswitch that enables you to operate the enlarger without using your hands. For making a large number of finished prints, an electrically heated dryer can be very convenient. A paper cutter is another useful gadget. There is almost no end to the additional equipment you might acquire. The best advice is to purchase carefully—and get only those items you really need.

How to prepare an effective portfolio

As a free lance, your basic and most important selling tool is your portfolio—a representative sample of your best work. It gives a prospective customer an instant insight into your capabilities. A poor portfolio can kill your chances for assignments immediately and sometimes send away a client for a long period of time, if not forever. A good portfolio leaves a lasting impression and creates confidence that you can handle the job.

But what is a good portfolio?

First of all, a portfolio should be a flexible thing. You should have a “pool” of pictures to choose from so you can prepare a portfolio to suit the kind of client you have to see. A top professional may have a hundred or more good



prints that represent the main areas in which he works. If he has to see a client interested in still-life photography, he selects a set of pictures that show off his talents in this area. Pictures of industrial scenes and portraits are left behind.

Secondly, your portfolio might be divided into two sections—one of original prints and the other of published clippings. Because of physical differences in the material, it is usually simpler not to intermix prints with clipped material. Keep them separate.

A good portfolio can take many different physical forms. Top professionals use the following:

The traditional portfolio. Individual prints, neatly mounted on heavy cardboard, are carried in specially made boxes, attaché cases, loose-leaf binders, or artists' portfolio covers.

Wall display. Most professionals have exhibitions of work mounted in their offices and the reception rooms of their studios. This, too, is a way of presenting a portfolio to a client when he calls on you.

With color slides and large transparencies, special care must be taken to make the work easy to look at. Photo supply stores sell plastic "pages" on which a number of 35-mm slides or 2 1/4 x 2 1/4 transparencies can be mounted. For larger transparencies, most professionals mount each picture individually on black cardboard in which an opening has been cut to fit its dimensions.

Here are tips that will make your portfolio look more professional:

Remember to rubber-stamp your name, address, and telephone number on the back of all prints, and on the mounts of color transparencies.

Size is impressive in photography, so don't present small prints. Most professionals show work at least 11 x 14 inches in size, and almost never smaller than 8 x 10 inches.

Cardboard mounts give substance to photographs, and make them feel more solid in a client's hand. Use this psychological tool to your advantage.

Include a picture story as well as an assortment of single good pictures to show how you would handle a photojournalistic assignment.

When preparing a portfolio made up of pages presented in a loose-leaf binder, select and lay out pictures for maximum impact. Pick facing pictures that complement and strengthen each other. An extreme close-up often will set off a long shot, or a deep, rich, low-key picture will contrast dramatically with a high-key shot. Try various arrangements until you get the best layout. Pace your pairs well, varying horizontals with verticals, and contrasting different subjects. Line up pairs so there is a feeling of rhythm as the client flips through your portfolio. Study good magazine layouts for ideas.

Spot all prints carefully. Don't show pictures that have scratches or that are less than perfect in technical quality.

Don't make pictures difficult to look at by using tricky overlays, and avoid using tissues to separate prints.

If a client has had little experience with photography, show color slides by projection on a screen if possible.

Published material can be sealed in plastic to protect it from wear and discoloration. Local stationery stores can arrange to have this done for you.

Decide whether your prints look best with or without borders. Be consistent after you have made your choice.

Keep these don'ts in mind:

Don't show too many pictures.

Don't show random "pretty pictures."

Don't show contact prints unless you are specifically asked to—good-sized enlargements make a better impression. But have some *good* sets of contacts available just in case you're asked.

4

Setting up your own studio

You don't need an elaborate or expensive studio. You can set one up in your own home or apartment. Often a spare room can be converted into a working studio and be entirely adequate during the early years of your career as a photographer.

Ideally, the room you choose for your studio should have ample space, good light from outdoors that can easily be closed off if necessary, a high ceiling, many electrical outlets, and white walls and ceilings. However, some rooms that look unpromising can be made useful. In basements, you can paint over cement floors to cut out the problem of cement dust, then clean and paint all walls and ceiling areas white. Artificial illumination can substitute for window light in a room with few or no windows. With proper ventilation, even a large attic can serve as a studio.

Electricity is the power for your lights. Because some shots will require a great deal of light and, therefore, a large amount of electrical power, ordinary household fuses and wiring may not be adequate. It's best to discuss your needs with a licensed electrician and have him come in and do all the electrical wiring necessary. Safety first is as good a motto in the studio as anywhere. Remember to provide for the future, too. As your work expands, you may require bigger lights. Have the electrician help you plan in these terms.

Lighting equipment

You can set yourself up as a studio photographer with very simple equipment, such as the basic lighting kit of photofloods, stands, and extension cords described in the indoor lighting lesson in your textbook. This would be adequate for most portrait assignments and advertising, industrial, and commercial work not requiring elaborate setups. Later you can gradually add studio spots, snoots, diffusers, barndoors, and other items that will give you more precise control over your lighting effects. Reflectors and gobos are easy to construct from pieces of cardboard. Instructions for their use are given in your Course.

Lighting for children and animals: Electronic flash offers great advantages for the professional photography of children and animals in the studio. If you wish to specialize in these areas, you should begin to acquire this



equipment as quickly as you can afford it. Four or five units, including stands, reflectors, and the necessary condensers, will give you a choice of almost numberless lighting effects.

Lighting for advertising and commercial work: If you go in for advertising and commercial photography, you may find yourself a jack-of-all-trades who must be able to handle a great variety of lighting equipment. One day you may be photographing the inside of a wristwatch for a counter card and the next day photographing a model and a refrigerator for a special store promotion. Therefore, you'll need a more versatile range of equipment than the basic lighting kit will provide.

In planning your lighting equipment it helps to think in terms of the size of the subject. For very big subjects, a studio with a skylight may provide a good answer. Or you may need a large number of floods or electronic-flash units, banks of floods, or big white-painted flats that can be arranged to help you bounce light over a relatively large area.

For medium-sized subjects, basic studio equipment will probably do the trick. However, special rigs such as the bank of photofloods with a diffusion screen used by Penn for still lifes [described in the lesson on still-life photography] or a bouncelight setup using a white umbrella [described in the lesson on editorial illustration] may be very helpful.

You may also want to acquire a number of items for special effects—for example, sheets of colored gelatin for unusual color; a copy stand with lights arranged to give perfectly even illumination for copying art work, photographs, or pages from books and magazines; and ringlights [circular tubes that fit around your camera lens and provide absolutely shadowless illumination].

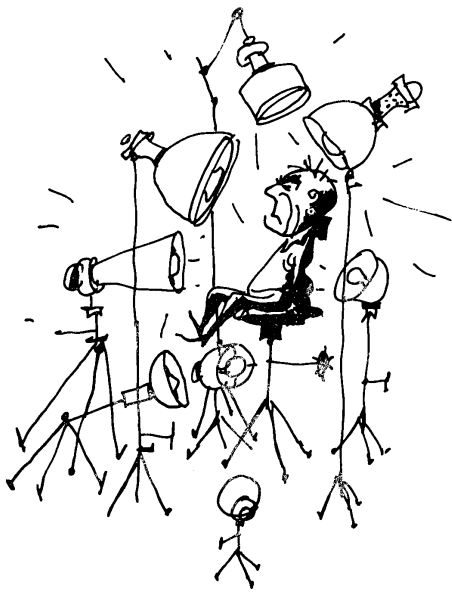
The same general rule we've given before holds true here. Start with the basic equipment and gradually add to it as commercial assignments demand it and your income makes it possible. Little by little, you'll build up a highly versatile treasure of equipment *that suits your particular needs*.

The rented studio

When you outgrow your facilities at home, look into the possibility of renting a studio. The ideal is to take over an operating studio from another professional—a studio not only equipped with a complete darkroom, but where there is also an opportunity to pick up a ready-made clientele and a certain amount of goodwill. But chances of doing this are slim and you probably will have to convert a room meant for another purpose into the studio. Set your standards high. Try to get the most—in space, window light, and convenience—for your money. [Is there an already set-up studio which you could share with another professional? An arrangement like this can save time and money.]

Look for a place with a skylight or good northern exposure. A ground-floor location is an asset because there may be heavy equipment to move in and out of your studio. If it's high up, make sure there is good elevator service. Don't settle for a small room; find a place with enough space to handle your needs now and in the foreseeable future. When inspecting, keep in mind space for a darkroom, if you intend to add this feature. Also, make sure you can get all the water and electrical power you need. Find out if the building is accessible at all hours. Some assignments may keep you working late into the night.

Look for extras—like a balcony for high shooting positions. A warehouse loft may give you light and room—plus low rental fees. A room or building planned for a completely different purpose may make a perfect studio.



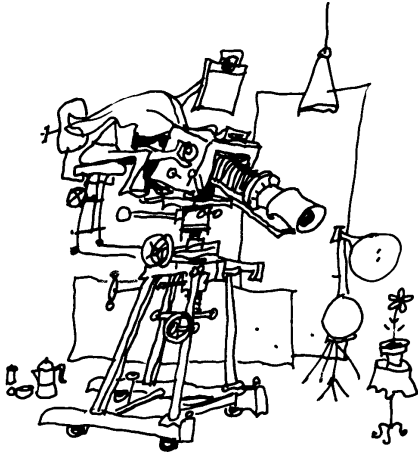
Cameras and accessories

For years the 4x5, 5x7, or 8x10 view camera has been the bread-and-butter tool of the studio man. But today smaller cameras, too, are being used for many studio assignments. The 2 1/4x2 1/4 single-lens reflex has become quite popular. To start off, you may want to get a “compromise” camera; for example, a 4x5 press type or a 2 1/4x2 1/4 reflex. If you do, your next step should be to get accessory lenses: a wide angle and a long lens. Later, you can purchase other cameras to round out your equipment.

Demand high quality in every print or transparency you turn out. Remember, the bigger the negative area used, the better the quality in the finished print. Many of today's top studio professionals use 8x10 cameras *only*. A few must have the versatility and mobility of a 2 1/4x2 1/4 reflex and, for these men, extreme care in exposure, processing, and printing is a must. They exercise a maximum of control because of the smaller film size.

After a good camera, buy the best exposure meter you can find. It's your second most important tool. Take good care of it and check its accuracy often. Even the finest meters can go off at times.

A studio camera must be rock steady during exposures. A good, sturdy tripod with easy-to-manipulate controls is an essential piece of equipment. Avoid lightweight units. Choose a heavy one equipped with an elevating “pan” head. The pan head is a device that lets you tilt and swing the camera with ease, and the elevating arrangement lets you raise or lower the camera by turning a crank.



Backgrounds

Backgrounds are important. Of course, a plain white wall in your studio will serve as a good background, but for greater versatility and convenience you should have some additional backgrounds that you can set up quickly and easily. One of the best ways to make backgrounds is with rolls of seamless paper—available in widths of up to 157 inches and in white, gray, black, and colors. To hang one of these rolls, all you need is two floor-to-ceiling poles [the kind used to hold modern lamp fixtures will serve] or two light-stands, and a bamboo or wooden rod which can be slipped through the core of the roll and supported by the poles or stands. Depending on the equipment you're using, you can devise some simple method of clamping or fastening this supporting rod to the poles. “C-clamps” [available at most hardware stores] can be useful for this purpose.

Some photographers use “flats” as backgrounds. These are large upright panels that serve as portable walls in studios. They can be constructed by nailing sheets of plywood or wallboard to a frame. Often small wheels [roller wheels will do] are attached to the bottom edge of the frame so the flat can be more easily moved about the studio. The flats can be painted any color desired, hung with wallpaper, or covered with cloth attached by staples.

Drapes of various fabrics can be hung from the wall for additional backgrounds. Also investigate the wealth of wall materials such as imitation bricks and paneling for inexpensive ways to create special effects.

The studio darkroom

The good studio darkroom is like a factory. Raw, exposed film goes in one end, and finished prints come out the other. In between these two stages every phase should be planned carefully so that neither time nor energy will be wasted.

Before spending a nickel on equipment or carpentry, sit down at a drawing board and plan every inch of the layout. Plot out logical flow-through lines for all work you will be doing. Place the sink, enlarger, and all other major installations in easy-to-get-at locations. Sketch a plan for light switches, paper “safes” [lightproof storage for your photographic paper], contact printers, and all other elements. Use pegboard to hang print tongs, thermometers, scissors, film clips, etc., in a readily available and well-organized way. Design the whole place so it is easy to keep clean. Avoid dust-catching nooks and crannies. Treat yourself kindly. Use a rubber pad on the floor where you will do a lot of standing; it will take some of the strain off your feet. Make room for a radio or hi-fi extension speaker.

Compared to an on-location photographer’s darkroom, the usual studio darkroom is larger and has more equipment.

Best buy for the beginner is an enlarger that can handle negatives ranging from 35 mm to 4x5 inches. Later you may want to add an 8x10 enlarger if your work involves this size negative. Be sure that all enlargers can readily be used for color printing. Color brings high prices, whether it’s in portraiture or industrial photography. By doing your own printing you save hundreds of dollars and put extra profits in your pocket.

If you work with larger-than-normal-size prints—16x20 and even larger—you need a bigger wet processing area, larger trays, more safelights, and accommodations for swinging your enlarger head so it will project extremely large images onto printing paper attached to the wall or on the floor. Mass production of prints requires automatic washers and driers. A mounting press will make the job of finishing prints easier. If you shop around, you may be able to buy most of this more expensive equipment secondhand and save money.

The studio extras

Plan a dressing room for models. Include in it a large mirror with good lighting around it. Leave ample space for a clothes closet. Have in it a supply of hairpins, safety pins, cleansing tissues, and other beauty aids which may be useful to your models.

Set aside an area for the storage of lights, background materials, and other equipment not in use. Keep it neat and clean.

A “refreshment center” with hot plate and refrigerator allows you to entertain and have coffee breaks at your convenience. There will be times when you can’t leave the studio over a lunch period, and this setup will come in very handy when you’re having a long session with your models, which is the next subject to which we will turn our attention.

Working with professional models

Both professional and amateur models are widely used, and we’ll discuss how to work with both types in this chapter. We’ll begin with a discussion of professional models.

Professional models have definite advantages. They usually can strike good poses with a minimum of direction. They have portfolios of pictures showing themselves under various lighting situations for you to study. Most have large wardrobes and can arrive at a shooting with clothing that fits the situation. And most can handle their own make-up and hair styles.

The job of selecting the right model is an important one. If you live in or



near a large city, professional models may be available to you through a local model agency. Check your telephone directory or ask other professionals. A common procedure is to call the agency, describe your needs, and ask the agency to send over pictures of models who might suit your purpose. The pictures often are in the form of a “composite”—an inexpensively printed sheet containing shots that show the model in various poses. *Never make your final selection from pictures alone.* You should also interview the model in person. However, the composite can help you in cutting down the number of possible candidates and thus save you time in interviewing.

Call the model agency and arrange for interviews with the most likely candidates. Usually you can set up an appointment for the model to meet you at your studio. Often it's best not to make any final commitment during the interview itself. Keep this interview brief, thank the model for his time, and say that you'll contact the agency when you've made your decision.

After you've seen all candidates in person, decide which seems best. [Have a second and third choice in mind, too, just in case you can't get the first at the necessary time.] Call the agency and *book* the model. Models usually are hired by the hour, the half day, or the full day. Allow adequate time to complete all the shooting you need to do.

Find out what the model's rates are before you commit yourself to a booking. Often, different rates are charged, depending on the work. It is customary, for example, to charge less for editorial work [illustrations for magazine articles, books, etc.] than for advertising photography. Also, if you use a beginner, he may be willing to work for a special reduced rate in exchange for a selection of prints for use in a sample book or composite.

It's usually good practice to call the model a day before the shooting and confirm the time and place, and give detailed instructions regarding clothing, make-up, hairdo, etc. Professional models are expected to have a variety of suitable clothes, but you should suggest the type of costume you want them to bring along. For most shots you may want to try more than one outfit.

Arrange things so that your set, if any, is all prepared, props are ready, and lighting and camera equipment are in place *before* the model arrives. Then you can start shooting almost immediately, and get your full money's worth. Otherwise you are paying the model to sit around and wait while you get things ready. Before the model leaves, be sure to have him sign a *model release*. [For sample releases, see “Photographers and the Law,” later in this book.]

Working with nonprofessional models

Times have changed drastically in the world of photographic modeling. At one time, only professionals graced ads and posters. Today the nonprofessional model is accepted and even sought after. This means that almost anyone in your community is now a potential candidate for a modeling job. You have a wide choice of models and can save a great deal of money besides. While professionals get anywhere from \$10 to \$100 an hour, an amateur may work with you for considerably less.

If you can't afford a professional or the assignment calls for a nonprofessional, start scouting around the community. Pretty girls in local high schools and colleges are possible models. Scout the country-club swimming pool for glamour types. If the job calls for a “young mother” model, try finding one at the PTA meeting. For men, if you need an outdoor type, check those employed in outdoor jobs—lifeguards or construction workers, for example. For an athletic type, check with the local YMCA or the police and fire department forces.

Sometimes you may need just parts of people: hands for how-to sequences, lips for cigarette or lipstick ads, and feet and legs for shoe or stocking shots. Keep a file on friends and acquaintances, listing their photographic assets. [Professional model agencies have special lists describing their models under various headings. Some agencies specialize in animals, others in props. Compile a list of the different agencies. You can never tell when one can produce just what you need.]

Suppose you come across someone who looks just right for your picture. How do you ask a stranger to pose for you?

Be tactful and businesslike. Present your business card and request that the subject call you if he is interested in posing. In the case of women and young girls, suggest that a parent or friend accompany them to your studio. Set the fees ahead of time. Payment should depend on how much the job will bring you. Sometimes prints alone are sufficient payment. If you promise prints, deliver them. Don't forget to have the subject sign a model release before leaving your studio.

When using nonprofessionals, it's a good idea to shoot test shots before committing yourself to any fees. A subject who looks attractive may photograph poorly. Only actual pictures can tell you whether an amateur will work out or not.



Picture-filing systems

A photographer's picture file is money in the bank. Some professionals make as much money from the sale of file or "stock" pictures as they do from everyday shooting. Keep prints and transparencies in apple-pie order so that you can quickly locate a needed stock shot for a client. Some professionals insure their picture files for as high as \$100,000 or more.

Coding your negatives

Devise a simple coding system for identifying all your negatives. One good system is to use a number that tells the *year, sitting, roll of film, and frame*.

For example, a negative marked in this system might be identified as 64-24-2-16. This would mean that the picture was taken during the twenty-fourth shooting session you had in 1964, and that the negative is frame 16 on roll 2 of that session.

Another coding system is to file your negatives alphabetically by the customer's last name. A negative coded in this way might be identified as Smith-64-2-16. It would be the picture you took for Mr. Smith in 1964—frame 16 of the second roll.

Of course, you might work out a different system that fits your needs better. The important thing is to *identify and file each negative so you can locate it quickly and easily*.

Identify negatives by writing the code number in indelible ink with a pen on the border of the negative itself. Each sheet-film negative should include the full number. With roll film, identify each roll with the year, sitting, and roll number. Then number each frame. The individual frames of 35-mm film don't need to be numbered by you because the manufacturer has already numbered them. However, do be sure to identify each roll fully—or each strip from the same roll if you've cut them into sections for convenience in contact printing and enlarging. File the negatives in the special glassine envelopes for this purpose, and identify each envelope with its correct code number.

A picture-filing system may involve several physically different items—



contact proof sheets or individual contact prints, negatives, finished prints and transparencies, and cross-filing card indexes. You'll need to work out your own system, but here are some general rules to help you.

Contact-print every picture you shoot. Detailed directions for making 8x10 contact proof sheets are given in your Course. These contact sheets should be filed in order in loose-leaf ring-binder notebooks. Be sure to identify each sheet with the code number or numbers of the negatives used to produce it.

Keep negatives in a separate file. For a beginner, it's generally most convenient simply to attach the matching negatives [in protective envelopes] directly to the back of the contact sheet. But as a professional with a growing collection of valuable stock pictures, you'll usually find it best to have a well-protected separate file for the negatives. Use a locked, fire-resistant cabinet for storing negatives. Keep the cabinet away from excessive heat and moisture. [It shouldn't be placed next to a heating outlet, for example, or stored in a hot attic or damp basement.]

File transparencies with the same care you file negatives. They are irreplaceable items. Be sure each transparency is marked with an identifying code number [or placed in a protective envelope marked with one] so you can locate it quickly. Many photographers file their color separately from black-and-white material. Again, the cabinet should be fire resistant, contain a lock, and be located away from excessive heat and dampness.

Keep cross-indexed card files for special purposes. These files can be as elaborate or as simple as your needs require. For example, you might want a file of customers in alphabetical order. Under each customer's name would be the code numbers of pictures made during different sittings and the date or dates of the sittings. Or you might want to make a card file listing pictures by subjects—animals, babies, children, snow scenes, etc. If you have a large stock of travel pictures you might make up an index listing the pictures by place and season—New England, winter; New England, summer; Antigua; Paris, etc.

Bookkeeping records

Every free-lance photographer is a businessman. He is responsible for keeping complete records of his work. Improper business procedures can cost you money, and create time-consuming problems during income tax time.

Start off on the right foot by buying a filing cabinet. Two would be even more efficient. Use one for office paper work and the other for photographs, negatives, and contact sheets.

You must keep records of all expenses. Start by using a pocket notebook and recording all taxi fees, business lunch or business entertainment costs, and additional day-to-day business expenses. Ask for receipts for whatever you spend. If you can't get them, list costs in the notebook.

File business letters carefully so they can be located easily. Model releases are important documents. When you file them, take precautions against loss, fire, or theft—a locked, fire-resistant storage cabinet is recommended. You must also have accurate records of all income.

Here are tips on how you can simplify some of your bookkeeping problems:

Establish charge accounts: The local photo supply store and stationery store can arrange for charge accounts and bill you every month. Paying by check and filing bills makes record-keeping easier.

Use credit cards: When taking clients out to lunch or dinner or entertaining them in any other way, or when buying gas or paying hotel bills on a business



trip, use a credit card. File all bills and pay by check. With a credit-card service you have proof of your expenses.

Use a standard system of paper work: Don't hopscotch from one form of bookkeeping to another. Pick the best setup and stick to it. Consult the stationery store about the different kinds of prepared bookkeeping forms and ledgers available. Better still, pay an accountant to set up a system for you.

Photographers and income tax

Free-lancing on a full-time or part-time basis or operating a professional studio places you in a special tax category which allows you to deduct all expenses incurred through your business activities. For the full story of what you can and can't deduct from your income tax you should consult Government-prepared booklets available through your local Internal Revenue Service office. In most cities, you can telephone the office for answers to specific questions.

Your bookkeeping system: We have already pointed out that you must establish an accurate, detailed bookkeeping system. The Internal Revenue Service is interested in facts and figures only. All income and all expenses must be recorded in your books. With the proper records, there are many legitimate deductions you can make. Here are some general principles to follow in determining these deductible expenses.

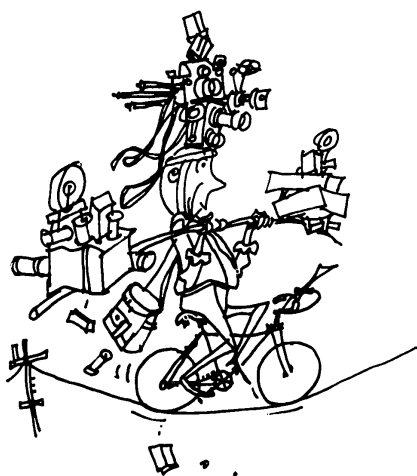
Parts of your home: If you work at home—have a darkroom, office, or studio there—you can deduct the costs of those rooms as expenses. For example, if you devote one fifth of your total space to a full-time darkroom and studio, you can deduct 20 percent of your yearly rent.

Household expenses: If you work at home and use water, heat, electricity, and the telephone in your work, estimate the total amounts of these expenditures made expressly for business purposes and deduct them.

Supplies: All films, papers, chemicals, enlarger bulbs, and other basic supplies you use in your work can be considered business expenses and are deductible. Keep a careful record of all materials you buy. File bills. Don't make a purchase of supplies without asking the merchant for a bill. Earlier we mentioned the advantage of establishing charge accounts and paying by check. The tax people may want to see proof of your claims for deductions.

Entertainment: If you take an editor to lunch in order to discuss an assignment, this lunch is a business expense and may be deducted. Record carefully the date, cost of lunch, name of restaurant, and name of client—and the purpose of the lunch. If you use a credit card as we have recommended, you will be provided with a record of these expenses. Some restaurants will give you the bottom tab from the bill as a record. Entertainment expenses have been used as a tax loophole by some firms and individuals. Be sure you can prove the direct business necessity of any deductions you write off for this purpose. Regulations regarding business expenses are subject to change, so, if in doubt, check with your nearest income tax office or a tax specialist.

Depreciation of equipment: You can deduct a percentage of the cost of all your equipment each year until it is amortized or written off. There are several





different methods of depreciation allowed in the tax regulations. Read them carefully or check with the nearest income tax office for latest regulations. Decide which is the best for you and take the deduction specified. Your cameras, enlarger, print washer, tripod, and other major equipment [sinks, plumbing installations, etc.] fall into this category.

Other deductions: You can take off: camera insurance, cost of prints donated to charitable organizations, losses incurred in business transactions, cab fares spent while on *business* errands, and cost of messenger services, special custom-processing services, darkroom help, stolen equipment not covered by insurance, and special clothes necessary for work.

Once you establish yourself in business it would be wise to consult a tax specialist in preparing your tax form. A tax specialist can be of great help because of the delicate shades of interpretation that surround many of our tax laws. An expert will come in handy for searching out answers to such questions as: "Do I have to list income I received on photographs sold while I was on a trip outside the country?" or "Can I deduct the costs of reprinting a file of pictures which were damaged by flood?" If you cannot get the services of a tax consultant, telephone the Internal Revenue Service with your questions. Prepare your tax forms early.

5

How to have a successful interview

A personal interview is usually the first step toward getting a photographic assignment or job. How you look, act, and react, and the pictures you show, will influence the prospective client. Because the interview is of such great importance—and it will be repeated thousands of times if you become a professional free-lance or studio photographer—we shall analyze it step by step and tell you how to proceed all along the way.



Whom should you see?

Getting to the right person saves time. Find out who gives photographic assignments at the firm you are interested in. On larger magazines the picture editor [or his assistant] may be the key person in hiring photographers. The editors, managing editors, or art directors of many publications buy their own photography. At advertising agencies the art director is usually in charge of photography. Some agencies have dozens of art directors, each handling one or more accounts. In the larger agencies sometimes the chore of seeing photographers is given to art buyers. In manufacturing concerns the director of advertising or director of public relations often handles the purchase of pictures for special company projects. Some firms now have visual-aids departments and often picture editors in charge. Scout out the right person by asking questions of the receptionist, director of personnel, or even the switchboard operator. When you have found the right man, get the correct spelling of his name, and his full title.

How should contact be made?

You can set a date by a telephone call or letter. When you call up or write, request a specific day and time. Your choice of phone or letter should largely depend on the availability of the individual you want to see. If he's a hard man to catch in his office, then write. If he's around, talk to him directly. Sometimes you may not even have to speak to him in person—you can set up the date through his secretary. If you can work through an assistant or secretary, do it. Be positive in your writing and conversation without being pushy.

Just before the interview

Arrange your affairs so you can be on time. This is important! Pay attention to your personal appearance—look neat and prosperous. *Fill yourself in beforehand on the needs and tastes of the publication or organization you are visiting. Prepare your portfolio to fit the situation.*

Now, plan for the interview. What is the reason for the appointment? Is it to impress the editor or art director with your capabilities? Do you want to sell him a specific story? Are you trying to sell him a single picture? Or are you just finding out his general picture needs?

Remember that the same interview can serve more than one purpose. For instance, you may arrange to see the picture editor of a magazine because you shot a photojournalistic story he might like—but you can also use the interview to let him know something of your versatility. Here's our suggestion of how the interview might be planned.

First, get together a general portfolio of pictures that show subjects the editor's magazine deals with. Separately prepare the specific story you want to sell with captions and a brief text. Place the story in an envelope—you shouldn't have to rummage around for this material in the pages of your portfolio. Plan to leave the story behind if the editor should request it.

Because there is always a good possibility that your photo story might not be accepted, prepare a list of other story suggestions you can discuss with the editor. Lay the groundwork for a second interview. Your plans should be for the long haul.

Read the latest issues of the editor's magazine. Should questions arise in conversation, it's helpful to use stories from these issues as reference points. Also, read the morning newspaper carefully. Editors are usually well informed, and some bit of late news might crop up in conversation. Having read the same story, you will be able to hold up your end of the discussion.

The interview

Above all things, be yourself, and try to relax. Your well-prepared program can do much to carry you through.

On the other hand, don't come in like a whirlwind and try to oversell yourself. This may get a negative reaction from a prospective client.

Many photographers, even seasoned professionals, tend to be a bit nervous at the outset of an interview. But once conversation starts, nervousness tends to disappear and they become involved in the matter at hand. Many executives are aware of this and will often set the pace for breaking the ice. Keep in mind that it's best to chat a little before launching into your presentation.

During an interview there may be interruptions. The executive may have to take a call or talk with an employee. Use this time to glance around his office. Study pictures on his walls from your seat and look at the books on his shelves. These objects may give you something to talk about or in general tell you about the kind of person he is. Be patient and polite during these interruptions. If a conversation seems to be confidential, offer to wait outside until it is over.

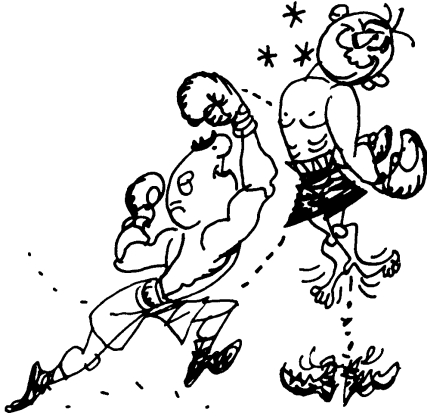
Let the picture editor or art director look through your pictures at his own pace. Don't stand over his shoulder and give him a detailed commentary. This can be very annoying to him. After your introductory remarks about your portfolio or a set of pictures, wait quietly until he asks a question. Let your pictures speak for themselves.

Don't fish for compliments or, on the other hand, ask for criticism. If the client should offer criticism, express your appreciation of his interest. Above



all, don't argue with him. He knows what he wants. You will not convince him otherwise and, in the end, may alienate him.

Be prepared to leave all pictures the client may be interested in. If you must see another client with them during the same day, arrange to bring back the next morning the prints concerned. Of course, your name, address, and phone number should be on all the prints in your portfolio. Leave your business card. Be businesslike—you should be on your way as soon as the interview is at an end. Don't impose.



The follow-up

Be prepared to leave prints for a reasonable length of time, if the editor so requests. It is proper to ask an editor or art director how long he wants to hold them. If you do not hear from him by the end of the specified time, give him a call. Be cordial and pleasant during this call—and not a pest. Tell him you would like to show the work elsewhere and that you can return prints if he is still interested. Don't annoy the editor with unnecessary phone calls before this time. On the other hand, no publication has the right to hold your pictures for an unreasonable length of time without giving you some kind of commitment on them.

Some firms, including magazines, will pay a holding fee for material they are extremely interested in. Usually they will tell you if they handle pictures on this basis. Because only a few companies do this, avoid suggesting it. It may sound unreasonable for a newcomer to demand this fee, and your material may be returned immediately.

6

Promoting yourself and your work

No one can sell what he doesn't believe in. Be confident. Believe in yourself and your ability. When you really feel sure of yourself, other people will be sure of you, too.

As a businessman, you must establish a good public and professional image. To build this image takes salesmanship, advertising, common sense, and a flair for personal public relations. The most important of these is the last.

Early in your career you probably will have few dollars to spend on newspaper ads or radio spot commercials. You will have to use other methods of keeping your name before clients and the public. The easiest and possibly the best way of doing this is with pictures and maybe words—written or spoken—about your pictures.

Credits count

Try to see that every one of your photographs published has your name under it. A credit under a bridal photograph in the local paper can bring new customers. It is worth taking losses on assignments that may lead to good newspaper or magazine credits. For example, some professionals in the fashion or advertising world earn little or no money on editorial assignments. They make it up on advertising work, which they get partially because of the attention and prestige they have gained through their work on editorial assignments.

Enter competitions

Enter contests and competitions. Should you win a top prize, there often is a pot of gold in publicity awaiting you, as well as valuable prizes in cash or merchandise. However, don't enter contests beneath your ability, such as local snapshot-type contests. Winning a prize here is not likely to help your standing. Don't be afraid to display citations and award plaques in your studio. It's a perfectly acceptable way of showing your worth.



Exhibitions

Perhaps you can arrange for exhibitions of your work at the local art museum, library, high school, or camera club. Send out press releases to people or publications that might be interested, and try to get stories in the newspapers about your shows. On opening night, hold a press party before or after the opening. Invite interested and important people, and serve refreshments. Exert yourself to win the goodwill of communications people and community leaders.

Other places where you might arrange for showing your work are shopping centers, banks, and the windows of photo shops and department stores.

Lectures

Offer yourself as a speaker to local camera clubs, schools, and scout groups. On returning from an interesting assignment, perhaps you can give a program at a Rotary, Chamber of Commerce, or Lions Club meeting. Show your work in slide form and give a carefully prepared talk. Don't bore people by making the show too long. Slip in a comic story or two to help keep them interested.

Try to obtain a spot on a local educational television station for a lecture on photography. A radio interview on a local program can also put you in the spotlight.

In promoting photography and teaching people about it, you are promoting yourself and your business. Become known as the photographic authority in your area. This label will pay off in long-range dividends.

Do work for charity

Offer your services to charity as a photographer. Board members of important charities are also community leaders. Your donated work may create goodwill for your business and get you contacts you otherwise might miss.

Hold open house

Once a year, have an open house at your studio for clients and prospective clients. It's a chance to show off your work and studio. Serve refreshments or even a buffet supper.

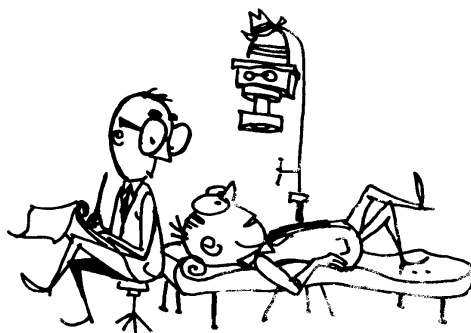
Follow up your ads

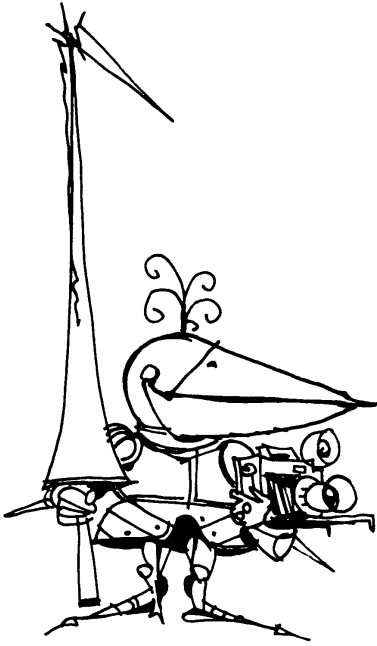
When more money becomes available for advertising, use it. Remember, however, that advertising alone is not enough. Follow up your ads with sales promotion and personal salesmanship. Coordinate ads with specific action on preselected target areas. For instance, after running a newspaper ad for two weeks, follow up by trying to get the photographic business of the school yearbook, or a few key advertising jobs. Invite prospective clients out for lunch during this drive. An advertising campaign should be planned in depth. Just getting your name before the public is not enough. You must follow up.

Know your customers

A photographer must know who his potential customers are. [Many of these are suggested elsewhere in this book.] He must know about the kind of work they do, and find ways that he can help them with his photography.

Don't be afraid to take chances. For example, if you gamble some time and





energy on smaller companies and markets, they may one day be big companies, with large photography budgets—and you'll get a good share of their business.

Keep posted on the economic life and business activity of your community. Find out who does what, and how the business picture is changing. Bits of information can open doors to new jobs for you. For instance, a new manufacturer moving in may have need for your services, or a campaign to attract tourists may require the work of a good photographer.

Create a mailing list of clients and potential clients. Send out calendars featuring your work, magazines containing your pictures, and promotion pieces to these people several times a year. Keep your name alive in the places important for your career.

Building your reputation

Work on improving yourself. Learn to speak well—take a course, if you need one—and keep improving your vocabulary. The more interesting and effective a person you are, the easier it will be for people to talk to you and later work with you.

Don't overlook the little things that carry your image. Pay a bit extra and have an artist design a distinctive letterhead for you. Use photo envelopes with your name printed on them. Get attractive business cards. Dress neatly, keep your shoes shined, and your car polished. Put up an eye-catching sign or studio nameplate.

Above all, please your customers. There is no better promotion than having a satisfied client recommend you as a good photographer to other people who may need your services.

7

Full-time careers in photography

The opportunities for finding full-time careers in photography are greater than ever, whether you are a free lance, run your own studio, or are seeking a salaried staff job on a publication or for a company. In this section we've highlighted some of the opportunities in a variety of specialized areas of photography, and the kind of work you should train yourself to handle if you want to succeed in these areas.

Photojournalism

Photojournalism is considered by many as the most exciting of all the branches of photography. It's big and it often pays top dollars for important stories. If you were to sell one story a week to one of the leading magazines, it would take you about two and a half years to go once around the field. The largest magazines of the group would put your pictures before the eyes of over twenty million readers with one issue.

On magazines that employ staff photographers, roughly half of the photographs are produced by free-lance photographers, while staffers handle the rest. Many prominent professionals feel they can make more money remaining free-lancers. Tax benefits, plus the ability to take only major stories, which produce the best revenue, are the two main reasons. Some professionals, however, work out special retainer or contract deals in which they guarantee a magazine a certain amount of work each year. Such an arrangement is, of course, ideal—like having your cake and eating it, too.

Staff jobs are usually filled by men and women who have had a number of years experience at free-lancing. These jobs may offer security, profit sharing, good working conditions, and even a monthly allotment to be used for new equipment or upkeep of cameras. Competition among major magazines has picture editors looking for new and exciting talent in the field. Larger concerns are balancing out seasoned professionals with younger people.

Commercial assignments, on the whole, pay better than editorial work and so, although you can specialize in the latter, most professionals prefer to mix assignments, crossing over into the worlds of advertising and industrial photography. Using this system, a successful, energetic professional can make

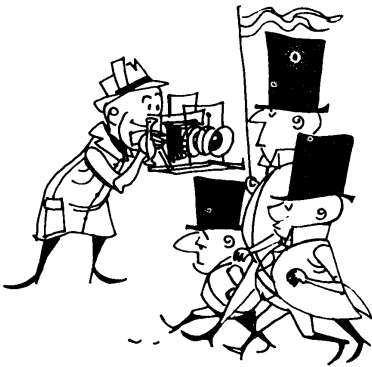


a considerably larger income than most magazine staff photographers. The free-lancer can also take advantage of tax deductions not available to the staff photographer.

Rates vary. Some magazines pay by the day, some on a flat fee per assignment, others by the page, and still others by the picture. Top professionals draw anywhere from \$100 to \$500 per day. Top magazines pay anywhere from \$60 to \$500 per page of black and white. Color prices are higher, with color covers anywhere from \$250 to \$1,000 or more each. Stock pictures [pictures that have some lasting appeal—landscapes, animals, travel scenes, etc.] generally bring \$25 in black and white; an average of about \$150 is paid for color. There are also magazine departments that pay anywhere from \$5 to \$50 for how-to or offbeat pictures.

Once a photographer has established himself as a leading professional in the magazine field, he can use his prestige to gain other jobs. Advertising photography today reflects many of the styles first accepted in editorial work. Industrial photography, too, follows editorial trends.

Although competition from TV has killed some magazines, the big ones are bigger than ever. The smaller magazines carry a solid, quality audience that keeps advertising dollars constantly interested. On the whole, the business is using more pictures in larger layouts than ever before, and magazines will be around for a long time.



Press photography

In comparison to many other fields of photography, newspaper staff jobs are lower paying. On smaller papers the photographer may also be required to double as a reporter. Therefore, beginners often can gain footholds in the business replacing men who move into more lucrative jobs. Of course, the larger metropolitan papers offer higher pay and numerous “fringe” benefits.

The Sunday magazine sections produced by many newspapers are fairly big consumers of photography. Some magazines are all black and white, while others have large sections of color. Rates for pictures in these magazines are usually higher than for pictures displayed elsewhere in the paper.

National Sunday magazines are a lucrative picture market. They are distributed to local papers, which often carry the national publication in addition to a local Sunday magazine produced by the paper itself. The major Sunday magazines pay high rates for pictures, picture stories, and covers, and reach an audience of millions with each issue. You must make contact directly with the editorial offices, which are found in major cities like New York. Local papers have little direct control in the editing of these publications.

Metropolitan papers often pay premium rates for news shots. They compete with each other to get professionals and amateurs to submit on-the-spot pictures. Some offer bonuses for the best work they run each week. It's a good habit to carry a camera in your car, so you can cash in on events that happen in the vicinity. Important stories can even get national magazine pickup.

National and international wire services buy spot news and feature pictures. They distribute them to member papers for use on local levels.

Part-time jobs are available on smaller papers. Pay is low but the display of your pictures with proper credits may bring you more lucrative free-lance assignments. A photographer who gives a paper only one-time publishing rights can resell his work. For example, the people in a news or feature picture often provide a ready market for prints, and a number of sales sometimes can be made as a result of one assignment. Your part-time experience on a smaller paper may lead to a good full-time job on a larger paper.

Many papers allow staff photographers to become “stringers” or local representatives for national magazines. You might receive a monthly fee from a magazine as a retainer—or else you might be paid by the assignment, with a guarantee of a certain number of assignments per year. Different kinds of contracts are established, depending on the kind of work that is required and the reputation of the photographer. Some of these stringer jobs in important areas can bring a photographer almost as much money as his newspaper salary.

There are also secondary jobs on newspapers. Some papers run camera columns or weekly picture features, like “inquiring photographer columns” that are sometimes handled by free-lancers. Newspapers sometimes maintain photographic studios that service community picture needs. These studios utilize newspaper staff members or a full-time studio man for shooting portraits and commercial assignments for customers.

Industrial photography

Major companies, no matter what they produce, are also in the communications business. They have stories they must tell customers, their employees, and the general public. Pictures are among the most effective tools a company has to get its message across. For this reason the industrial market is one of the best in the world for photographers.

Many companies produce “internal” magazines and newspapers for their employees on a weekly, monthly, or bimonthly basis. Some of these “house organs” published by smaller concerns are little more than newsletters, while larger companies distribute handsomely printed issues that vie with top newsstand magazines in terms of quality and general information. One major concern publishes seven magazines each month [internally and externally] with a total circulation of well over a million. Each features a color section. Large company magazines buy photographs at prices comparable to those of general magazines.

It has become an exception to the rule for a large concern not to have its own photography department, but the demands on this department are so great that free-lance photographers may occasionally be called in to help handle the load. The company staff photographer enjoys the benefits given to all employees, such as insurance, hospitalization, and pension plans. Much of the work is on a 9:00 to 5:00 basis, with standard company vacation with pay each year.

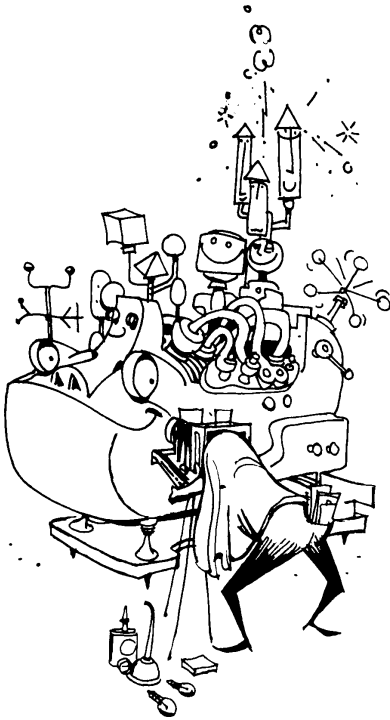
There are literally thousands of ways in which a company can use photographs.

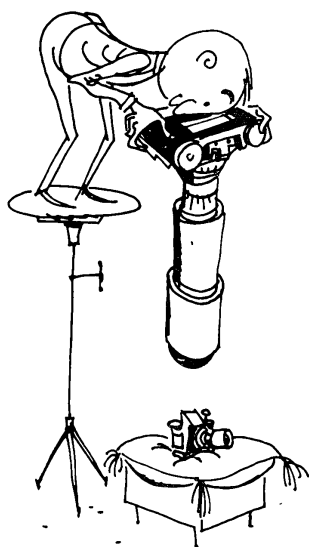
Slide shows and filmstrips may be used within a company to train new employees, teach safety, and carry general information to all workers. Outside the plant they may be used at sales meetings and stockholder gatherings. As a public relations tool, they can help to tell how a company operates.

Pictures sell products to industry or the general public through advertising. Although advertising agencies handle work of major concerns, some firms have their own advertising departments.

Photography can do hundreds of jobs, some spectacularly. Cameras look inside machines and see if the metal parts are structurally sound. High-speed strobe photographs tell an engineer if a mechanism is working properly. Color photography pinpoints impurities in molten metal. Throughout industry, photography saves time and money and helps increase profits.

In the front office, photographs often are used for identification purposes. Many companies have a portrait of each employee in the files. In the parts shop there is another kind of identification—photo lists or catalogs of machine parts.





Each major company is a photographic world in itself that parallels the world of photography outside its doors. An assignment to photograph the company president can be as demanding as a portrait sitting anywhere. The challenge to show how a product is made is often as interesting as any picture-story assignment you can find. Company or industrial picture exhibitions outstanding in photographic taste have toured the country and been seen by vast audiences.

Additional jobs in industry include darkroom work and photographer's assistant jobs—both of which provide good ways for a beginner to break into the field. The research departments of some industries also may require photographers with a knowledge of specialized still and motion-picture techniques used in studying new materials and processes.

Advertising

A recent study revealed that a single individual comes in contact with about 1,600 advertisements every day. If you stop to think about it, this statement is far from surprising. The newspapers, the posters at the railroad station, the magazines, the signs in the bus or subway, billboards, television, and all the other media we come in contact with all carry advertising. How many use pictures? Most of them!

Advertising is a giant industry and a lucrative market for photographers. A picture shot for an ad in a weekly newspaper can bring \$25, while a contract for a year of ads in a national campaign can put \$100,000 in a photographer's pocket. For the photographer, Madison Avenue is a million miles long. No matter how small he starts, there are room and incentive for the talented, hard-working man or woman.

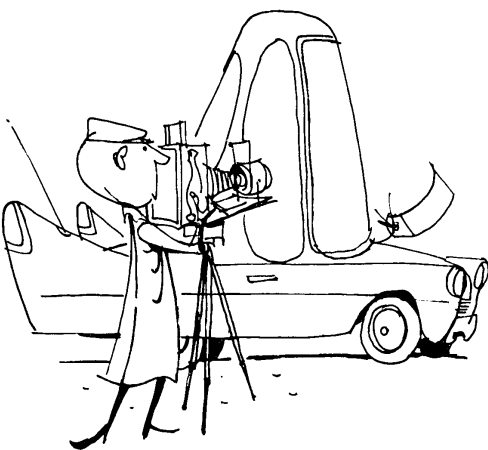
The world of advertising has changed so drastically since the end of World War II that it cannot be neatly defined. Within its wide boundaries you can specialize in just about any subject you desire—medical photography, fashion, food, interiors, or even flowers. The days are gone when an advertising photographer was tied down to his studio day after day. The advertising man now may take his models to far-off corners of the world, photograph cars on desert roads or beer on mountaintops. Through his assignments he meets actors, actresses, corporation presidents, stunt men, deep-sea fishermen, and star athletes. The field is lively and growing.

Higher prices are paid for pictures in advertising than in almost any other area. Ad men, through their research, long ago learned that a product can be launched and successfully sold on the basis of good photographs. Just as the advertising copywriting department lures top talent from journalism because of the higher salary scale, advertising is luring photographers with all kinds of backgrounds.

Working with well-paid, talented art directors and copywriters can make photography exciting and rewarding. Teamwork is a characteristic of advertising, and if you like working closely with people this may be the field for you.

Every year there are more companies making more new products for more people. Advertising agencies now cover the world. No top New York City agency is without a branch in Tokyo, Paris, or Rome. As competition grows, more and more pictures will be thrown into the battle, and photography's markets will automatically expand. The future seems very bright for advertising photographers.

Most photographers enter the field by first securing an assignment on a single advertising account. Proving yourself on it brings more work from the



art director in charge. Once you have established yourself and have samples of completed work, try for other assignments within the same agency. Ask for introductions to other art directors. When your sample book and portfolio are filled with substantial achievements it may be time to go out to other agencies.

Fashion

It is difficult to find a newspaper or magazine that does not carry either advertising or editorial fashion photographs. Clothes are more important than they have ever been. People today are more active and have a greater variety of interests, and just about every interest has its own wardrobe. As new activities come into their own, there will be demands for more clothes, and photography will have to help sell them. When the skiing industry began blossoming out, photography stepped in to help sell gloves, hats, ski pants, and ski boots. Photography went hand in hand with the business as it grew.

You have a chance to pick a specialty in the fashion world. A choice is available not only in the kinds of clothes you photograph, but also in the media for which you photograph them. There are men's, women's, and children's ready-to-wear garments, sports clothes, undergarments, and high fashion. You can aim at editorial fashion in general magazines, women's general interest magazines, or newspapers. In advertising there are markets in catalog work, general magazine advertising, or department store advertising. Other picture buyers in this field include trade publications and mail-order houses. Special jobs may develop time and again. For example, a manufacturer may decide to give his salesmen original photographs of every dress in a line to help them sell. Pictures, after all, are lighter to carry than dresses.

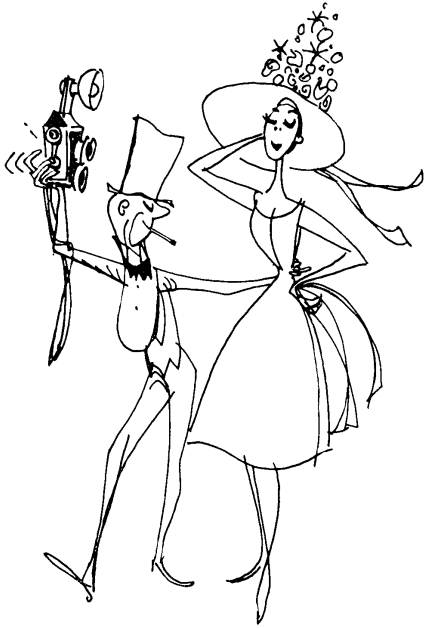
Your portfolio will be a great asset in selling to manufacturers, editors, and art directors. Be careful to include only your best pictures, and only those that apply directly to the assignment you want from a client. It's easy to find out who is using and buying fashion photographs just by keeping your eyes open. Special magazines exist in the advertising field that tell which agency handles what account. Finding out the names of potential customers is a matter of flipping pages.

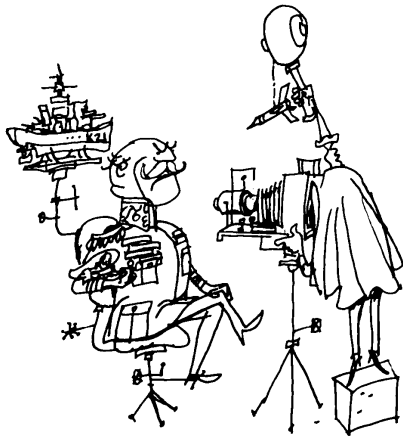
Be aware of seasonal changes in the fashion business, and also that the manufacturer and advertising agency work months ahead of the season. In early summer, the industry has winter clothing on its mind. In the winter, plans are made for the wedding-dress line. Sometimes a company will shoot photographs for a campaign one year ahead of the on-sale date of the clothing. Change pictures in your portfolio seasonally to keep pace with the current fashion cycle.

Stay on top of trends in clothing and the way photographers are shooting clothes. To compete successfully in top markets, your pictures have to be distinctive and imaginative. Borrow clothes, and ask models to sit for test shots whenever a new fashion picture idea hits you. A whole sales campaign may be launched with a new photographic slant, but you must shoot it first before you can show it.

Portraiture

Upon its invention, the camera immediately became a tool for portraiture. For centuries the painter had been the recorder of men's, women's, and children's faces. Now photography has taken over this role and gone on to create a major industry. Today it is difficult to find a city or town that does not have a portrait studio. Everywhere we turn we find portraits. The high school or college





yearbook, our own mantelpieces, the business, society, and financial sections of newspapers—all these and many more show the breadth and depth of the field.

Year by year, portraiture grows. When technical advances made color portraiture more suited to the studio, the field became still more profitable. As the population increases, there are greater demands for children's and family portraits. Special campaigns by the portrait industry as a whole create more business for local photographers.

Unlike many other specialties, portrait photography does not demand a spacious setup or high-priced studio. You can start in business right in your own home. The basic equipment can be paid for after several jobs, and your first customers can be friends and relatives. All in all, portraiture on a local level can be highly lucrative without loading you with great financial pressures.

You can handle portrait photography in a variety of ways. You can do all the work yourself or you can do the shooting and hire others to process and print for you. Once you've established a thriving studio you may act as manager, and hire both photographers and darkroom men to work for you. Or, if business really grows, you might even set up a chain of studios and supervise them.

Some top portrait photographers who would rather work on an individual basis have become world famous, and receive fees of \$500 to \$3,000 a sitting. When dealing with well-known figures there are also excellent possibilities for resale [with the subjects' permission] of portraits for use in magazines.

Specializing in portraiture is healthy in another respect—it is a good jumping-off place for other kinds of photography. Once you have made a go of it with portraits, you can count on a predictable amount of business and set out to sell yourself in other areas. Later on, you can keep your portrait business as a sideline or abandon it altogether.

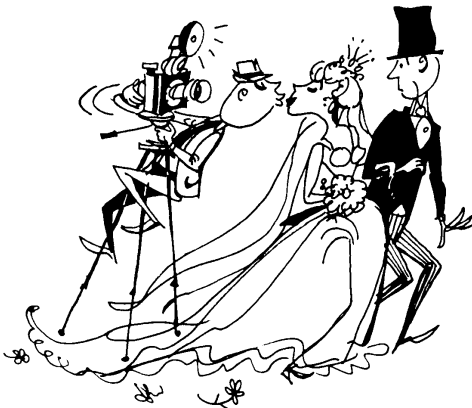
A true plum for the portrait photographer is a contract to do the pictures in a high school or college yearbook. Although you promise to give the publication one picture of each student free, the chance for reorders more than makes up for this act of philanthropy. For instance, if 30 percent of the students in a school of 1,000 reorder \$15 worth of pictures each, your gross will be \$4,500. With clever merchandising, you can pick up half as much again on specially mounted class pictures.

To get a school yearbook contract takes salesmanship. You might offer something to the yearbook faculty adviser above and beyond good portraits. Give him extras such as photographic coverage of several football games and school social events during the year. He can use the pictures to produce a better-looking yearbook. Give your cooperation to student photographers covering school events. Offer to do all their printing for them.

Wedding photography

Love and marriage go together with photography quite well. The question, "Want to look at our wedding pictures?" may sound corny but it's asked with pride and sincerity by newlyweds. The wedding photographer records a most important event. His work is cherished and looked at over and over again through the years. Because of its acceptance as part of any wedding, it has become big business. Some professionals do nothing but wedding photography and keep busy all year long.

Straight coverage of the ceremony and reception is only a small part of what you can offer the bride and groom. Here's a list of the different kinds of packages you might include:



Wedding portraits: Shoot them in your studio a week before the wedding. Include the bride and her family, the groom and his family, and members of the wedding party. The bride can be posed in her wedding dress in all pictures except those showing her with the groom. [You photograph them together at the wedding but after the ceremony.]

Color portraits: Allow a choice of color or black and white in most of your shooting. Color can be sold at higher rates, and is becoming increasingly popular.

Slide shows: The wedding can be shot in 35-mm color and shown in slide form. Include a special price for this work.

Movies: Some newlyweds may prefer having a film of all the happenings instead of the slide show. Give them a price on 8-mm footage. In some cases, you may need the help of an assistant because several events may have to be covered by two different cameras at one time. Once you have worked out a shooting system, an assistant can be trained quickly to follow a set pattern. [The checklist of key wedding and reception shots in the lesson on photographing children, weddings, and pets can easily be adapted to movies or color slides.]

Stereo: There is impact in seeing events shot in stereo ["3-D"] form. Although this type of photography is much less popular than it was at one time, some people may ask for it.

Complete coverage: The following package has wide appeal and can produce maximum revenue. Sell the bride- and groom-to-be on the idea of covering all the events surrounding the wedding. Suggest coverage of these events:

- The engagement party
- The bridal shower
- The wedding-dress fitting
- Selection of rings
- Wedding rehearsal
- Bride and groom on the wedding morning
- The wedding
- The reception

Show an album you have from a previous wedding. Point out how limited ceremony and reception coverage alone can be.

The extras: Sell the couple on picture thank-you-notes made from one of the wedding shots.

Prepare several photographic "Christmas present" packages the bride and groom can give to the in-laws.

Offer a framing, mounting, and hand-coloring service.

Where do you get your leads on prospective customers? There are several areas to check. The local newspaper makes announcements of engagements. Local florists and caterers learn about wedding plans early. Work with them. Perhaps you can also arrange for tie-in sales with bridal outfit concerns.

Children and babies

All it takes to get into this business is a camera, a baby, and a proud parent.



Once you are given a chance to shoot an infant, the rest is fairly easy. Few parents can resist good pictures of their own baby. A mother who intends only to buy one or two often ends up with a dozen or more selections.

But how do you get leads?

You can tie in with a milkman, diaper service, or department store. People who service the needs of parents can help you gain entry. You can advertise a portrait special at a low price—a portrait for \$1—with hopes of recouping losses on reorders. Try to work out photography days with local schools.

Be alert to events featuring children in your community. Cover these, and place the pictures in your studio window or try to get them published in the local newspaper, with your credit line. Not only is this fine publicity—there is a good chance for selling the prints, and you may be able to promote portrait sittings with some of the children involved.

Try to sell a complete “album” coverage. Offer to spend several hours with the family, shooting candid pictures of the children. Carefully lay out the finished pictures—one picture to a page—or as picture magazines do, varying the number of pictures on a “spread” [a unit of two facing pages].

Try to make contract arrangements. For instance, offer a special deal for photographing a child once a year for five years. Try to sell a family on the album idea, one album a year over a period of years. Arrange to photograph families at home during various seasons: Christmas, Thanksgiving, and Easter. Try to become the community’s “Birthday Party Photographer.” Offer special rates for these party pictures.

With the population constantly expanding, the prospects of making a good living by producing portraits and candids of children and babies are excellent. You can start in your own neighborhood. If your prices are right and the quality of your work is high, word-of-mouth advertising alone can keep you busy.

Research and science

Photography is leading mankind into new worlds of discovery. In the laboratory or out in space, the camera records information important to the advancement of science. There are great demands for people with solid photographic backgrounds to take on jobs which will lead them into scientific specialties.

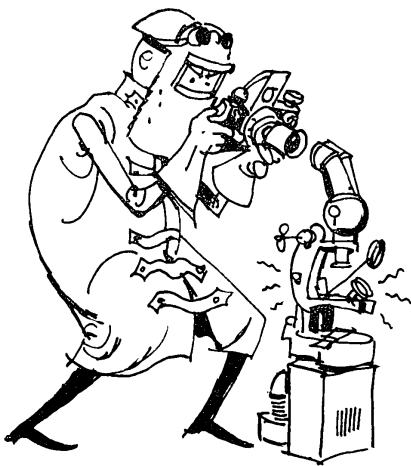
The camera can tell us many amazing things. It can show how a flower grows or how an atom looks and acts as it speeds around a cyclotron. Photographers specializing in scientific areas are helping to make exciting contributions to knowledge.

New titles such as Photographic Technician, Photo Analyst, and Photo Research Specialist have been added to the job lists of some of the nation’s leading scientific firms. Pay scales for most of these positions often are high.

Space and underwater research programs could not go on as effectively without qualified photographers working hand in hand with scientists. As more money becomes available for these projects, more and more jobs for experts will open up. The possibilities for personal adventure and service to mankind are enormous.

If you are the kind of individual who likes to explore the unknown, and is fascinated by knotty technical equipment problems, this field is for you. While many special cameras and accessories do exist for scientific work, photographers in a new field must innovate, sometimes inventing important photographic devices as they solve a problem. Research and scientific photography demands patience and dedication.

Photographers who were intrigued by a specific area of science in their



early years of education sometimes return to become photo specialists in it. It is not uncommon to find pilots shooting highly specialized photographs of the action of air on wings in a wind tunnel. A biology major who strayed from his field to photography might return to it again with his camera. And the amateur astronomer may find a place working with the photo equipment at an observatory.

Work in research and science requires a scientific attitude and painstaking thoroughness. If you think you have these qualities and the necessary technical background, by all means consider this field of photographic endeavor.

Medical photography

Photography is saving lives.

In the cancer research laboratories it records cells through microscopes for further study in a battle against this dreaded disease. Specialized equipment is used for photographing a patient's insides from inside the patient. The psychiatrist is just learning how he can use pictures—both movies and stills—in helping the mentally ill back to a normal way of life.

Photography has been a tool of the doctor and medical research scientist for years. Hospitals and laboratories are equipped with darkrooms, and photographers specializing in the field are highly regarded by those they serve.

On the most basic level, medical photography records case histories. These pictures can be used in medical journals or in the college classroom. They can be filed with a patient's record for use if problems should recur.

Cameras record operations in both stills and movies. Photographers using the same gowns, and taking sanitary precautions that doctors do, work side by side with leading surgeons. Later photographs and films they shoot may be made available to medical groups in different countries.

The camera can be used to check the purity of medicines or show what's happening in our bloodstream. With high-speed motion pictures it can analyze how foods are absorbed into our system. It can become involved in such projects as showing how a bee stings and the aftereffects of the act. Improved high-speed color films and Polaroid products have found useful applications in the medical field.

An inclination toward the world of science is a must if you are looking forward to entering the field of medical photography. Besides having a thorough knowledge of photography, you must understand medical terminology and be able to follow strict scientific procedure.

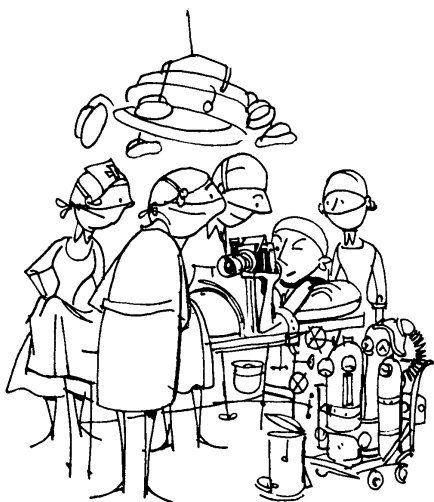
Medical photography is packed with challenges. Every day it brings new problems that must be met with imagination and skill.

Government

Civil service jobs in photography are available in just about every branch of government service. In conservation activities, bird migrations are followed with cameras. All Federal construction projects are recorded on film. The United States Information Agency uses pictures to tell the world what America is like. All the branches of the Armed Forces employ photographers.

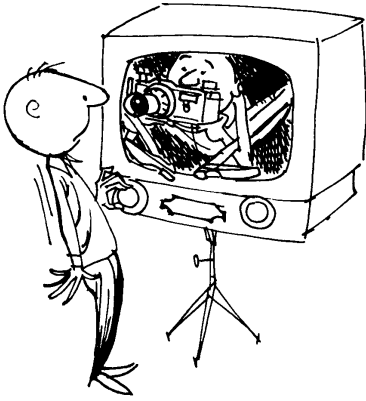
On the local level, photography is used for police work. On the state level, it fills the gaps in communication between state officials and farmers, school authorities and teachers. Before a thruway is built, cameras in airplanes carefully shoot the terrain from the air as an aid to engineers in planning the lowest-cost route.

Security and excellent retirement benefits attract many into government



service. From the outside, governmental photography may seem dull and commonplace. It is not. For instance, some of the most involved and stimulating work in photography is being carried on by the FBI in the field of crime detection. Police officials from all over the world use FBI photographic findings in their own work. They fly to Washington, D. C., for special seminars in photography given by this government bureau.

Your local post office has listed on its bulletin boards the dates for examinations for new civil service jobs, including those involving photography. Check these lists for openings.



Television

How movies are used on television is well known. But are you fully aware of the part that still photography is playing in the field?

You have probably seen those lively commercials that “hop” characters and products around on your screen. Many have an old-time slapstick comedy feeling. This type of commercial probably started as a set of still photographs made in a photographer’s studio. After careful planning, the photographer shot a single picture of each position—sometimes shooting hundreds of pictures for a thirty-second commercial. Then the finished prints were turned over to a man operating a motion-picture camera on an animation stand. By moving his camera, and changing pictures, he translates the stills into the motion picture you see on the screen.

This same technique has been adopted in making half-hour and full-hour shows. Time and again experienced photographers are assigned scripts to illustrate with still cameras.

News shows often use stills to supplement motion pictures. Public affairs departments of national networks also may employ still photographs to present information on current events. Many historical shows are based on stills, and the chances are the uses of stills will continue to increase as techniques improve and the public demand increases for this kind of viewing.

Behind the scenes of TV there are hundreds of uses for photography. Props in warehouses are catalogued photographically so that set designers can view them without turning the storage room upside down. Stills are used—projected on screens—as backgrounds for dramatic shows or musical numbers. Lighting men work out scenes using still cameras to study effects. Theatrical sets are photographed before they are torn down, just in case problems occur and the scene must be reconstructed.

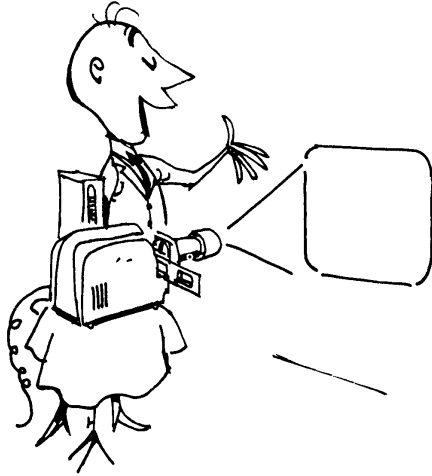
Public relations and publicity departments of networks and sponsoring companies shoot stills of rehearsals and the shows themselves for possible use in publicizing a program. Newspapers and magazines use stills in announcing a show or to illustrate a review after it’s over.

Television has not killed off the still camera. In fact, it has done just the opposite—it has created new uses for it. The still is becoming a star on TV.

Teaching

Today’s teacher leans heavily on pictures in explaining complicated ideas, theories, and laws of nature. Educators have even created a term for the use of the picture and sound in the classroom—audio-visual aids.

Slide shows, filmstrips, motion pictures, picture maps, and still pictures are tools of the classroom. There are hundreds of companies now engaged in producing educational picture material. Some are million-dollar operations, others are run on a smaller scale, but all need good photographers.



One company, which specializes in filmstrips on foreign lands, sends dozens of photographers around the world each year shooting stills for classroom programs. Large manufacturing concerns hire photographers to do shows on subjects related to their products, and make this material available to teachers. Good filmstrips with sound can cost as much as \$50,000 to produce. They are big business.

Educational photography, however, doesn't start and finish on the school screen. The modern textbook uses photography, and often as creatively as you will find anywhere. Book publishers assign entire textbook jobs to photographers or send out teams of research people scouting for stock photographs. Get in touch with leading publishers of texts. Let them see your work, and offer your services. Also, leave with the research director a list of the subjects your picture files cover. This market should not be overlooked.

Grants and fellowships have been made available for pioneering work in the use of photography for better education. If you have an idea for a project, check to see if foundation money may be available for it.

Many universities and colleges have photographic departments staffed by professionals that do general public relations work and specialize in photography on research programs as well. Some of these departments are photographic factories in themselves, able to handle almost anything.

Within large companies, pictures are used in training new employees. The director of visual aids may plan and shoot stills or movies with the help of the plant photo department. Here, too, job possibilities exist in both the planning and executing of these training films and filmstrips.

In short, education is a big picture buyer, and one that may offer you a good chance for a career.

8

Agents for photographers



A good picture agent can be worth his weight in gold and then some. He can free you of the time-consuming efforts it takes to find and keep customers. A good agent allows you more hours for creative work, and gets top prices for your pictures.

What are the main advantages in being represented by a good agent?

First, he knows the markets more thoroughly and intimately than most photographers. He spends his time talking to key people, uncovering new jobs in places where most photographers might never think of looking. He invests hours of labor in keeping track of new products, new advertising campaigns, and changes of accounts from one agency to another. He has friends throughout the business who tip him off to new opportunities.

Second, he is a good idea man. He is trained to think like an editor or art director, and skilled at understanding and anticipating the needs of picture buyers. He can help you generate new ideas for pictures and picture stories—ideas that have the best possibility of selling.

Third, he is a good salesman. Although you can train yourself in effective sales techniques, as we've discussed elsewhere in this book, some people have more of a knack for this than others. If you are a person who has difficulty in selling yourself with force and conviction, a good agent can be a great blessing, indeed.

Fourth, he usually handles the billing and other paper work for you. This gives you more time for the job of producing good pictures and makes it unnecessary for you to hire a bookkeeper.

But, let's face it, first-rate picture agents are hard to find—and the best ones usually aren't interested in taking on a beginner unless he shows unusual talent and promise. Only if his group of photographers is financially productive is it possible for the agent to devote his time to individual selling of their skills. So he must be careful about investing his time and effort on untried photographers.

If you can't find a good individual agent to take you on, there are alternatives: [1] become your own agent; [2] use a general picture agency; [3] use a professional agent in another field who wants to do new work in photography; [4] train your own agent.



Becoming your own agent

Most top professionals started in the business by personally visiting editors, art directors, and other clients. The experience they gained was priceless. They learned how to sell by actually selling. They saw how various concerns differed in operations. They made friends with clients who later became lifelong customers.

The give-and-take that occurs between client and photographer during an appointment can be exciting and produce new picture-taking ideas and assignments. It is not uncommon for a client to casually state that he has a problem he'd like solved. You can take it from there and show how you can do it with your camera. Or, you might bring in some recent pictures that spark some new thinking on a client's part. Few agents know as much about photography as the people they represent. A professional representing himself has the wealth of his own personal experience and imagination ready to work for him, if an idea pops up.

Since many clients are deskbound, the professional can bring them a breath of fresh air from the "outside" world. Seeing a client for lunch and telling him about some of the new and fascinating things happening out in the field can make a strong impression on him. Such dates give the client a feeling of confidence in and respect for the photographer.

Using a general picture agency

You will find general picture agencies in larger cities throughout the country. They are sometimes called "associations," "libraries," "guilds," and even "publishing companies." But the work they do is much the same. A single agency may represent from a dozen up to a hundred photographers at the same time.

These agencies have their good points. Many are well known to people in the trade and are the first places some clients go to find the pictures they need. Some have superb picture files that are carefully catalogued, and make it easy for the client to find the shot he wants. Most represent so many photographers that a client can always get a photographer when he needs one. They often provide fringe services: newsletters that publicize photographers, phone-answering services, and sometimes darkroom facilities.

However, not all agencies are equally good. A few are so busy pushing several big money-making photographers that they pay little or no attention to beginners. And even with the best of them you can rarely expect the amount of individual attention a single agent may give you.

So, don't jump at a chance to be represented by an agency. Check carefully first, sign later. Here are some of the things you must find out:

Will the agency carry your stock pictures? Are pictures filed so they can be located and seen easily? Is care taken to protect your pictures, and to show them off at their best?

Who are the salesmen? Do they know photography? Do they have connections with leading firms? Do they make a good impression?

How much commission do you have to pay?

Most agencies take a good bite out of a selling price. Some take 60 percent, others take less, though rarely under 40 percent. [Although this may seem high, the agency's overhead—the cost of maintaining picture files, darkrooms, clerical help, etc.—is considerable.] What kind of a deal is offered? What are your rights to assignments or sales you make on your own? Some agency contracts say you must give them a fee on *all* sales regardless of who initiates

them. Avoid such commitments unless you have a special reason for agreeing to them.

Some agencies do nothing but keep your pictures on file waiting for customers to show up for them. These stock picture houses can bring you in a sizable yearly income. They sell only one-time rights and often have important clients, such as calendar publishers. Try to get an agency that's near good picture markets. In New York City, for instance, stock agencies handle calls from large publishing firms day in and day out. Stock agencies also have representatives on the road with cases full of pictures ready to be shown to clients.

Agents from other fields

Once in a while an agent who represents artists and illustrators may want to take on a photographer. Since many of the same clients buy photography as well as art work, joining such an agent can make very good sense.

Literary agents may be in the market for a photographer whose work can be sold to book-publishing companies. With the increase in picture books, these agents may open a new market for you.

If you are eager for a chance to specialize in a certain field, look for an agent in it who knows his way around. For instance, if you should want to do theater photography, an actor's agent may be able to sell your services to the theatrical people he sees during his rounds.

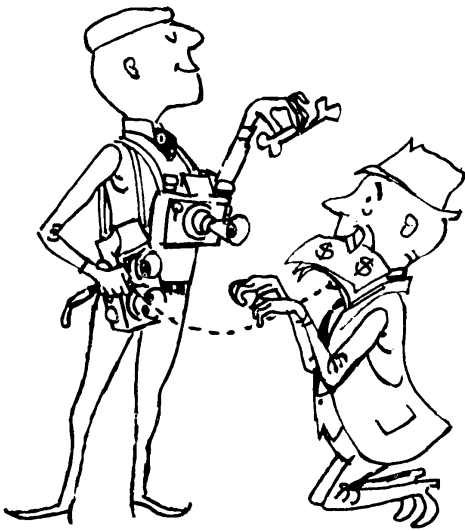
Training your own agent

Your wife or another relative can become a part-time agent for you. However, there are pitfalls that must be avoided. Thoroughly school your wife in the need for sound business procedure. Many wives who work as agents use their maiden names. Some clients never know about the husband-wife relationship.

Be businesslike across the board. Have calling cards and stationery printed for your wife. Go through rehearsals at home on how to sell each client. Have her memorize your system for pricing work.

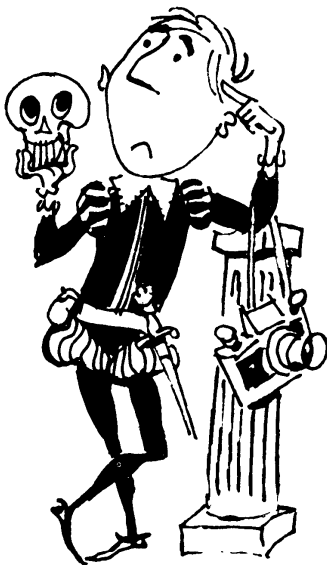
Don't let her chat about "things at home" with the client. Most of them aren't remotely interested, and have little time for anything but business. Be sure she dresses well, and in a fashion that befits the business world. Arrange your portfolio so it's light and easy to handle. She shouldn't have to struggle with it.

Some professionals have started young men out as assistants in the studio. They first learn the basics of photography and then are slowly introduced into the agent's world by the professional. Beginning with a minor client, the young man may start as a once-a-week agent with the professional continuing to see all other clients personally. Then, the professional will begin visiting all clients with the young agent. Slowly but surely the new agent is introduced to all clients and begins representing the photographer on a full-time basis. Training your own agent may be a fine solution for you, if you can find the right person for the job.



9

To specialize or not to specialize



Shall you put all your eggs in one basket or spread them around? This is an important question that cannot be answered until you have thought out all the possibilities and problems. We can cite photographer after photographer who has gained financial success and fame by specializing in one area of picture-making. On the other hand, we can also point out successful photographers who have always worked as all-around men. Many factors must be analyzed before you can make up your mind about which course to pursue. Let's go over them.

What does specialization mean?

At one time in the history of photography a man could say, "I specialize in advertising photography," and he would be referring to a distinct and unique area of activity. Today, each general area of the business is so complex that a broad classification like "advertising photography" does nothing more than separate your area from other general areas like photojournalism and industrial photography. Yet, in the field of advertising, a photographer can use the same cameras and techniques as the photojournalist and industrial cameraman to do an assignment.

When we talk about "specialization" today, we usually mean specialization in a very restricted area. In the field of advertising, a photographer can specialize in beauty, fashion, still life, automobiles, children, or a host of other categories. The subject matter a man deals with day in and day out earns him the title of specialist today.

Take the future into consideration

Trends, ideas, and products change rapidly in our fast-moving world. It would be unwise for you to choose an area of concentration that may, two years from now, have little value to clients. Look ahead to the way business is going and study new developments and trends in photography. What are clients likely to be buying five years from now? Will it be what you have to sell? When the automobile came along, great buggy-whip photographers weren't very valuable any more.

What about competition?

Avoid areas that have too many photographers already. Overcrowding cuts prices throughout the field. If you must enter an area that has keen competition, then figure out what you can do in it that no one else has thought of. You will have to be unique to be sought after.



Big town versus small town

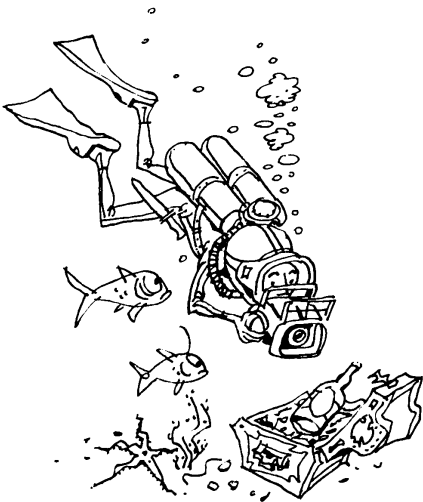
Larger cities have more room for specialists than small towns. In a locale where twenty or thirty firms have use for a specific kind of photographer, he can thrive. In a smaller place, where twenty firms need twenty different kinds of photography, it would be foolhardy to specialize. Local conditions are a vital factor, so consider them realistically.

Some professionals in small towns have solved this problem by living a sort of double photographic life. In their immediate areas, clients consider them as all-around cameramen, but in the big cities other clients know of them only as wildlife photographers or as photojournalists and farm out to these local "specialists" assignments that cannot be done in the big cities. Two or three times a year the local professional will come into the large city to see buyers and develop new markets for his specialty.

Special equipment

Once you have done work on a complicated assignment that demands expensive or specially revamped equipment, you may find yourself with a specialty on your hands. For instance, a New York City professional took on an advertising assignment to photograph a bottle of beer in a treasure chest underwater. By the time he had completed the job, he was the owner of aqualungs, underwater camera housings, and other such items. After other clients saw his work they began calling on him for various kinds of underwater jobs.

If you become the owner of equipment and accessories that few others have, you can acquire the reputation of an expert without ever going after it. This can have great financial rewards. A one-of-a-kind photographer can earn up to twice as much or more for a hard-to-do specialty job as an all-around man can. In many cases the special equipment makes a job easy, and just having it can attract assignments to you. Be sure to publicize the fact that you are equipped to do certain kinds of work.



Writing and shooting

Knowing how to write can be an asset or a hindrance in photography. On some assignments, especially those in photojournalism, the client may want you to do the words along with the pictures. Sometimes you will land a top job with twice the dividends because of your writing ability. At other times, you may be asked to write and shoot with little or no increase in payment over a general shooting price.

Because good writing takes as much time as good photography it may sometimes be impossible to do both. Insist on extra time as well as extra money if you are asked to take on a writing-shooting job.

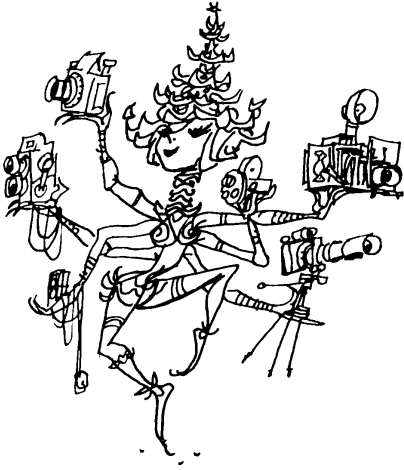
A new area, industrial reporting, is developing rapidly. Companies pay good prices for business histories done in words and pictures. The man that can do both is often hard to find, and industry is searching for him. After all, with one man there is only one hotel bill to pay and one air fare.

In doing “how-to” stories for special publications, the ability to write and take pictures can be a great asset. Many publications including some of the science-and-mechanics, women’s, and hunting-and-fishing magazines like to buy a complete “package” of text plus pictures. As a combination writer-photographer you can produce these packages without having to share the fee with someone else.

Stimulation from versatility

No one can deny that doing the same kind of work over and over again can make Jack a dull photographer. Going from one kind of assignment to another brings a change of pace that keeps a photographer’s thinking fresh. Sometimes ideas from unrelated assignments can carry over and help you make original pictures on current jobs. If you are an all-around photographer, there is little chance that you will become bored with your work.

If you specialize, it is wise to take time out on weekends and try shooting entirely different kinds of assignments that you set for yourself. Don’t allow yourself to fall into ruts of thinking and seeing.



10

Photographers and the law



The moment you become a professional photographer—full or part time—you assume new responsibilities under the laws of your city and state and the Federal Government. When you stop to consider the number of duties that you must fulfill in record keeping alone, your head may swim. But all is not as complicated as it seems, and the requirements facing you are not one-sided. As a businessman, you stand to benefit in many ways by following the regulations.

Naturally, once you become a professional photographer, you, like all other persons engaged in a business or profession, must comply with Federal and state tax laws, state work codes, Federal Social Security laws and local safety requirements. It is advisable to obtain the advice of a competent attorney so that you will know exactly what you must do.

Engaging an attorney

Other businessmen in your community have working agreements with attorneys who take care of routine legal paperwork, and it may be wise for you to have a similar understanding with a lawyer. He can save you time and money. Yet, having an attorney is no reason for you to stop learning about the laws that regulate your activities. Knowledge of the law helps you avoid problems that might turn into time- and money-consuming court cases.

Do you have the right to take any kind of picture?

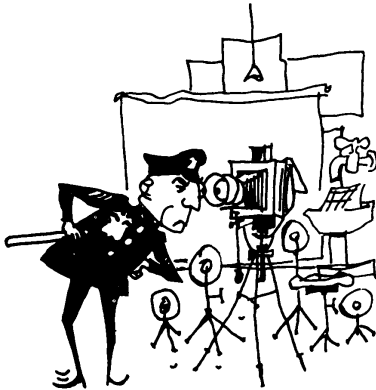
You can't take pictures anywhere you please—or of anyone you please!

There are restrictions on photography in most legitimate theaters. Although you can take pictures of scenes shown on the local movie-house screen, you must get permission from film-makers before you can publish your pictures. The same restrictions apply to television. You cannot photograph private property (including houses, barns, or even trees) and show it in an advertisement unless you have permission.

There are all kinds of restrictions on photography in government buildings and military areas. In some city and county parks you can't take pictures without getting a special pass. There are art galleries that will not let you take

a camera inside their walls. You cannot commercially use a photograph of a pet animal without the owner's permission.

Before an assignment, find out the legal aspects involved. Protect yourself by obtaining letters of permission from people in authority.



The law and your studio

The moment you sign a lease on a studio, you are bound by a complicated set of laws that can affect the way you operate. For instance, if your community has "Sunday blue laws" you may be prohibited from working on that day. Some states have laws that do not allow children or women to work past a certain hour. To go beyond this time during a shooting session with a child or woman model may constitute a breach of law.

Court cases have developed out of pictures used by photographers in window displays in front of their studios. It makes good sense to obtain permission from a subject before exhibiting a photograph of him.

There are Federal laws covering the photography of money and postage stamps. It is illegal to photograph national bank currency, Federal Reserve notes and Treasury notes unless they are to be reproduced a specified size considerably larger or smaller than the actual currency. You are breaking the law if you photograph stamps in color without special permission from the Federal Government. You can shoot them in black and white but they must be displayed or used in smaller or larger sizes than the original stamps.



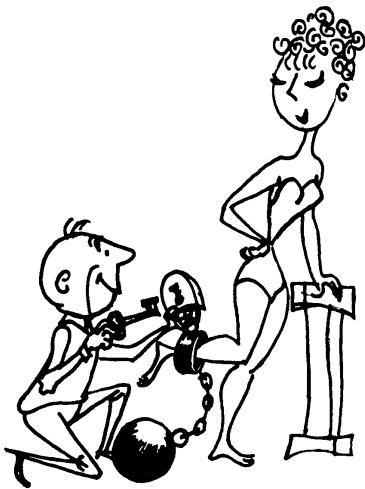
Right of privacy

You risk a lawsuit every time you publish or exhibit a photograph of a living person. There are statutes that give people specific rights to their own privacy. If you invade this privacy through published pictures, and the subject can prove this invasion in court, you can be fined.

The court, however, is faced with the need to balance the scales of justice between a subject's rights and the public's right to get information. For this reason newspapers and magazines have been treated liberally in decisions. Advertising photographs, on the other hand, are judged by different standards. The photographer has less freedom here.

Court battles cost time and money. Most people would rather settle out of court than face months of legal wrangling. The most intelligent solution would be to *avoid* the possibility of suits in the first place by taking precautions.

The best and easiest precaution is to use a model release. [We will treat releases more fully in the following section of this chapter.] Consult your own lawyer whenever questions arise in your mind about what is "right."



Model releases

Signed by a subject, a model release can save you from costly court decisions. Whenever you feel that a shooting session may produce pictures you may later want to publish or exhibit, have the model sign a release. In most states it is not necessary for you to pay a subject to make the release valid, but if you do, write the terms of payment into the release. Once you have a signed model release, guard it carefully. If an editor wants to see it, ask if you can send a photostatic copy, and keep the original safely in your files.

A model release cannot protect you from getting sued, but it can keep you from losing a suit. Oral releases are often ineffective, so, whenever possible, get written ones. Children and minors cannot legally sign their own releases.

Parents or guardians must sign releases for them.

The important fact to remember about a model release is that *it should cover the purpose for which the photograph is to be used*. Reproduced below are samples of different types of model releases.

This is a sample of the model release used by the Famous Photographers School when dealing with adult models.



**Famous Photographers
School**

Westport Connecticut 06880

Model release: adult

In consideration of \$....., receipt of which is hereby acknowledged, I hereby give and grant unto Famous Photographers School, Inc., its agents, representatives, successors or assigns and to any persons or firms on whose behalf the Company is acting, the absolute and unconditional right to copyright, use, publish, display and/or reproduce in any manner whatever, in color or otherwise, photographic portraits or pictures of me in which all or parts of my face or body appear, including, but not limited to, the right to alter, adapt, modify or use a portion or portions of such photograph or photographs, or composites or distortions of same, alone or in conjunction with any other photographic, artistic or written material, in conjunction with my own or a fictitious name, through any media of any kind or nature, or at the offices of the Company or elsewhere, for art, advertising, trademark, trade or any lawful purpose whatever, all as Famous Photographers School, Inc., in its absolute discretion shall deem fit.

I hereby waive any right that I may have to inspect or approve the finished photographs, or any alterations, modifications, adaptations, distortions, composites or portions of same, or any finished advertisements, materials, copy or other matter which may be used in conjunction therewith, or the manner in which any of the same is used, reproduced, published or displayed.

I further release and discharge and agree to save harmless Famous Photographers School, Inc., its agents, representatives, successors and assigns and all persons and firms on whose behalf the Company is acting, from any liability whatever by virtue of any blurring, distortion, alteration, optical illusion or use in composite form, whether intentional or otherwise, that may occur or be produced in the taking, processing, reproducing, publishing or displaying of said photograph or photographs.

I hereby warrant that I am of full age and have every right to contract in my own name in the above regard. I state further that I have read the above authorization and release, prior to its execution, and that I am fully familiar with the contents thereof.

Date..... Model [L.S.]

Witness

The following release is used by your School when dealing with models of minor age. It could also be used where a pet, rather than a minor, is your subject.



**Famous Photographers
School**

Westport Connecticut 06880

Model release: minor

In consideration of \$....., receipt of which is hereby acknowledged, I hereby give and grant unto Famous Photographers School, Inc., its agents, representatives, successors or assigns and to any persons or firms on whose behalf the Company is acting, the absolute and unconditional right to copyright, use, publish, display and/or reproduce in any manner whatever, in color or otherwise, photographic portraits or pictures of me in which all or parts of my face or body appear, including, but not limited to, the right to alter, adapt, modify or use a portion or portions of such photograph or photographs, or composites or distortions of same, alone or in conjunction with any other photographic, artistic or written material, in conjunction with my own or a fictitious name, through any media of any kind or nature, or at the offices of the Company or elsewhere, for art, advertising, trademark, trade or any lawful purpose whatever, all as Famous Photographers School, Inc., in its absolute discretion shall deem fit.



I hereby waive any right that I may have to inspect or approve the finished photographs, or any alterations, modifications, adaptations, distortions, composites or portions of same, or any finished advertisements, materials, copy or other matter which may be used in conjunction therewith, or the manner in which any of the same is used, reproduced, published or displayed.

I further release and discharge and agree to save harmless Famous Photographers School, Inc., its agents, representatives, successors and assigns and all persons and firms on whose behalf the Company is acting, from any liability whatever by virtue of any blurring, distortion, alteration, optical illusion or use in composite form, whether intentional or otherwise, that may occur or be produced in the taking, processing, reproducing, publishing or displaying of said photograph or photographs.

Date Model [L.S.]

Parent or Guardian [L.S.]

Witness

I, the undersigned, being the parent or guardian of the above named model, do hereby for a valuable consideration consent to the above authorization and release.

Parent or Guardian [L.S.]

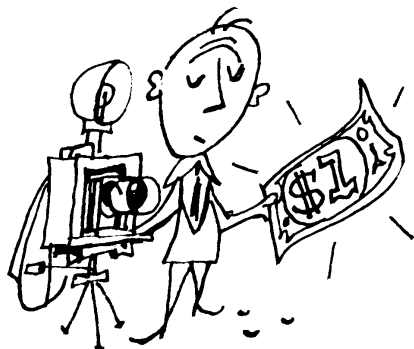
Witness

Here is a sample of the model release used by one of the members of your Guiding Faculty. [If a minor were involved, a statement of parental consent and a place for the parent's signature would be added.]

Irving Penn Studios

80 West 40 Street
New York 18, N.Y.

In consideration of \$1.00 and other valuable consideration the receipt of which is hereby acknowledged, I consent to and authorize Irving Penn Studios, photographers, and its client, their subsidiaries, controlled and associated companies, and their respective successors, assigns, agents and licensees to reproduce, publish, circulate, and otherwise use forever hereafter any and all photographs taken of me, either alone or as part of or in conjunction with reproductions of any real or imaginary persons and any and all purposes whatsoever including advertising, purposes of trade and publicity whether in magazines, newspapers, theater programs, booklets, circulars, window display cards, car cards, billboards, posters, motion pictures, television or otherwise; I hereby warrant that I have not limited or restricted the use of my name or the use of my photograph, picture, portrait or other likenesses or reproductions thereof to any person, firm or corporation. I hereby sell, assign, and transfer to Irving Penn Studios, their client, and their respective successors and assigns all my right, title, and interest in said photographs and I hereby release Irving Penn Studios and their client and their respective successors and assigns from any and all right or claim or demand which I, my heirs, executors, administrators, successors, or assigns may, can, or shall have on account of the use or publication of said photographs or reproduction thereof or of my name in whole or in part for the aforesaid purpose.



	Dated
Job #	Name
Hours Worked	Address
Payment	Agency
Witness	Signed

Finally, here is a sample of a model release used by a national magazine.

Photograph Release for Harper's Bazaar

From to Issue
Total hours Feature
\$
Signature of Editor in charge



"The undersigned hereby irrevocably authorizes The Hearst Corporation, including its successors, assigns, advertising agent[s] and those persons or parties who may be authorized by The Hearst Corporation, to use, sell, reproduce, publish and republish the name and photograph of _____, taken by _____ on date _____ and circulate the same for any and all purposes, including those of publication, trade and advertising. Receipt of consideration is hereby acknowledged, and no other claim of any nature will be made by the undersigned.

"In the event that the person whose name and photograph are referred to above is a minor, then the undersigned hereby affirms and represents that [he] [she] is the parent or guardian of said minor and the undersigned further represents that [he] [she] is of legal age and has the legal right to execute this consent and release."

Ils. No. [L.S.]
Name of model
Date
Agency



State laws differ concerning the scope and effect of model releases. Therefore, it's wise to consult your attorney before deciding upon any particular form of release for your own use.

The courts in past cases have ruled against photographers who have retouched or otherwise manipulated pictures so that the original situation is changed. If you change a photograph in this way, your release may become invalid unless the model's permission is explicitly granted, as in your School's release reproduced earlier.

Here's a good set of rules for you to follow if you want to avoid trouble in working with models:

1. Get written releases from all subjects of pictures whenever possible. If this is a problem on the spot, get the names and addresses of subjects, and write to them later to obtain releases.
2. Be careful not to use pictures for purposes other than those stated on the release form.
3. Keep the goodwill of subjects by giving them prints or money for services rendered.
4. When doubtful about a young subject's age, ask about it before you use his picture. If he's a minor, get parental permission.
5. When problems arise, tell clients immediately, so they can consult their

own attorneys and possibly head off suits. Often cases can be settled with a letter of explanation, or with minor payments out of court.

At times you may have to approach a stranger with a model release form. Be relaxed and businesslike. Present your card to the subject, explain that you have just taken his picture, tell how you expect to use it, and ask politely if he might oblige by signing a release. Some photographers offer fees of one to five dollars for signing a release. Others prefer to get a subject's name and address and write requesting the release at a later date.

Copyright laws

It is important that you understand some of the basic rights you have in terms of copyright laws. There may be situations where you will want to invoke these rights.

In the first place, there is what is known as the *common-law copyright*. Under it you have the right of *first* publication of your pictures. However, to retain your rights to your pictures *after* they have been published, you need a *statutory copyright*. Keep in mind that exhibiting a print constitutes "publishing" under the copyright law. If you do this without first obtaining a statutory copyright, your picture falls into the public domain and you waive all further rights to it.

A statutory copyright can be obtained at any time. By paying four dollars and filling out and filing a Form J [Application for Registration of a Claim to Copyright], obtained from the Register of Copyrights, Washington 25, D.C., you can copyright a picture or bulk group of pictures for a period of twenty-eight years. You also have the right to renew this copyright for an additional twenty-eight years after your first copyright runs out.

Once you have a copyright you are protected against the use of your picture without your permission. There are also fringe rights. No artist can paint or draw an exact likeness of your photograph without your consent. No one can copy or duplicate the exact setup used in your shot without permission.

On the other hand, photographers must be aware of how copyright laws can be used against them. You cannot shoot and sell a photograph of a copyrighted piece of art, such as a painting or drawing. There have been cases in which tie designs shown in photographs were copyrighted and a photographer was brought to court. In an advertising shot it is often necessary to obtain permission from all manufacturers of material shown in the photograph before it can be legally used.

When your pictures are published, the publication generally secures a statutory copyright on all material in it. This copyright insures that your photograph will not fall into the public domain, and you still retain any rights that were not turned over to the publisher when the sale was made.

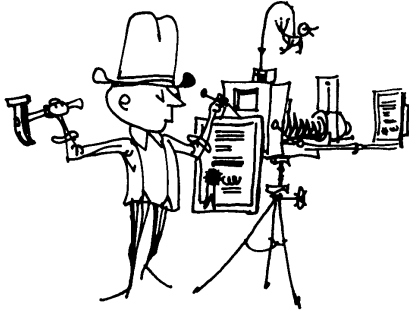
A copyright on your photographs can be passed on to your wife or husband and children should anything happen to you.

Contracts

Probably the most interesting contract a photographer enters into is one that often isn't written. It is the contract between photographer and subject.

Basically, courts consider one hired to take another's picture as an independent contractor. Upon proper payment, the person hiring becomes the owner of the photographs produced. He does not, however, get the *right to the negative*; the photographer owns the negative, but does not have the right to sell prints to other persons from it.





Be sure to clear all uses of pictures made on commercial jobs before you arrange for their publication or enter them in contests and competitions. You must have the approval of the subject.

There will be times when other contracts become an important part of your business. *It is wise to consult a lawyer before you sign any contract.* Laymen rarely understand the legal technicalities in documents. Sit down with a lawyer and have him explain the meaning of every clause. Do not sign until you understand what you are signing.

Verbal contracts can stand up in court but they are not the best kind of contract. Try to get agreements in written form. You can write a letter, send it in duplicate to the interested party, have him sign one copy and return it to you. This constitutes a contract.

Licenses

There are special conditions under which a photographer cannot conduct his business without a license. About half a dozen states in the Union have statutes on their books that still require a photographer to obtain a license before he can legally practice. Check with your attorney to find out what license, if any, is required in your area.

11

Ethical practices and codes



Photography has its ethics, codes of practice, and standard business procedures. Many of these have been established by organizations such as the American Society of Magazine Photographers [ASMP]. These practices and procedures guarantee both the photographer and his employer honest work and fair play.

Reprinted below are the Codes of Standards as they have been established by the ASMP.

ASMP codes of standards summary

The ASMP Code of Minimum Standards governs the hiring of member photographers for assignments. There is no such thing as an “ASMP rate”; the Society does not set rates. It *does* set minimums for fees and also for other rights. Any deviation from the minimum rights calls for a higher fee. Many members, of course, charge more than the minimum.

The *minimum* terms on which members of ASMP may be employed are:

1. A fee equal to the publication’s page rate or the photographer’s day rate, *whichever is higher*, plus all expenses.
2. All residual rights to belong to the photographer.
3. Photographer to receive name credit on the page where his work appears.

If the day-rate basis is used, the *minimum* terms are \$100 per day for shooting time and \$50 per day for incidental time such as travel, standby, etc., plus overtime if required.

A one-half day rate is permitted only for single pictures taking less than two hours work. The page rate applies to such pictures if it is higher than the day rate.

The ASMP Stock Picture Code covers the purchase of existing photographs owned by member photographers. Its minimum terms are \$25 per picture in black and white and \$100 in color, with certain exceptions, or the publication’s page rate, *whichever is higher*.

ASMP code of minimum standards

This code shall govern the employment of photographers by national magazines to render photographic services on a free-lance basis [as distinguished from those employed on staff].

ASMP hereby represents that it has been authorized and empowered by its members to adopt and effectuate this code.

Nothing herein contained shall be construed as depriving any magazine or any member of ASMP of the right to enter into any employment arrangement at rates or terms of compensation or upon other conditions higher than or not inconsistent with the minimum standards herein provided.

The minimum rates at which any member of the ASMP shall be employed are as follows:

A. The respective magazine's existing page rate as of January 1, 1952, for black and white and for color.

Or

B. One hundred [\$100] dollars per day for shooting time, and fifty [\$50] dollars per day for any time incidental thereto, such as traveling time, research time, standby time, editorial conference time, editing, casting, and darkroom time,

whichever is higher.

When the employment is on the basis of a daily rate, then such rate is to be paid for an eight-hour day or part thereof if the work takes less than eight hours in any one day. Any work performed beyond eight hours in any one day up to two hours is to receive additional compensation prorated on the basis of the agreed daily rate. If work is performed beyond ten hours in any one day, it shall be considered another day's work and shall be compensated for by an additional day's pay. Time spent in travel at night is to be paid for as a day of travel time.

The only exception to the requirement of a full day's pay for an eight-hour day or any part thereof shall be in the case of assignments to work on a single location taking less than two hours for all time, exclusive of processing, and resulting in one published photograph. Such assignments are to be paid for at one half the agreed daily rate for shooting time or the space rate, whichever is higher.

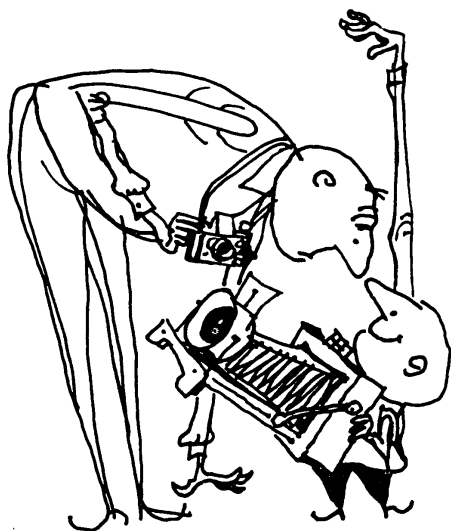
In addition to compensation for the services, the magazine shall pay actual expenses incurred by the photographer. Special situations such as the use of assistants; the use of special and unique equipment; the use of strobe, etc.; the use of studios, models, props, etc.; are to receive extra remuneration as mutually agreed upon by the magazine and the employee, such extra remuneration to be in addition to the compensation agreed to be paid for the services rendered, which compensation in no event is to be less than the minimum provided for in this code.

Where an assignment is for color photography, the color rate shall be paid, even though subsequent publication be in black and white.

Procedure for the payment for all services shall be instituted within ten days after the delivery of the work. Advances shall be agreed upon at the time of the arrangement for the assignment.

All assignments to work shall be deemed to incorporate all the provisions of this code and are to be made in writing when so requested by the photographer.

Photographs shall be used for a single editorial reproduction and only for the purpose specified in the assignment.



Photographers are to retain all negatives and transparencies but shall make them available to the magazine on terms to be agreed upon when the magazine requests them. Copyrights of photographs are to be held and retained by the photographer.

In the event the magazine shall purchase all rights, the price shall be at least twice the compensation paid for the services performed on the assignment.

No magazine shall enter into any individual contract with a photographer on terms which are less than or inconsistent with the provisions of this code and no legend on any check given by a magazine to a photographer or to his agent shall undertake to supersede any of the provisions of this code, and any such contract or legend shall be of no effect.

The photographer shall receive credit which shall appear on the same page with his work. In the case of a spread or large display, the credit line need not appear more than once if it is clear that the credit applies to the whole spread.

Any claim or dispute which may develop between a magazine and ASMP, or between a magazine and a photographer arising out of or relating to the meaning or application of this code, or of any of its provisions, or out of or relating to the employment relationship between the photographer and the magazine shall be submitted to arbitration for final and binding determination in accordance with the rules then obtaining of the American Arbitration Association, the cost of such arbitration, including the fee of the arbitrator, but exclusive of counsel and witnesses' fees, to be borne equally by the parties.

ASMP standard definitions of rights

In order to eliminate misunderstandings, the ASMP has established the following standard definitions. All assignments and bills, unless covered by prior agreements, should specify the rights transferred. Standard rights may be indicated by the use of the title [*below*] which shall be deemed to stand for the entire description below. Other arrangements should be spelled out in detail.

One-time rights: The photographer conveys to the purchaser the right to reproduce the work once in one publication. Prints, negatives, contacts, transparencies, and any other physical representation of the photograph remain the property of the photographer and are to be returned to him after reproduction.

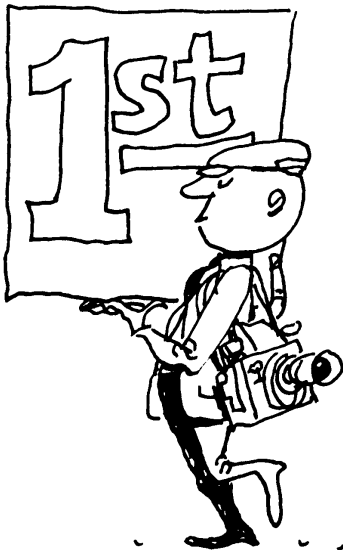
First rights: The photographer conveys to the purchaser the right to reproduce the work once in one publication and, in addition, agrees not to permit any prior publication of the same or essentially similar work elsewhere. It shall be understood and agreed that if the purchaser fails to exercise this option within one year it will lapse unless extended in writing by the photographer. In such case, the purchaser will still retain one-time rights, but the photographer will be free to sell the work elsewhere.

[*Note:* First-rights agreements sometimes specify a period of time, usually 30 to 90 days, after publication during which the photographer agrees not to sell the work elsewhere.]

[*Note:* Under ASMP Code exclusive purchases take a minimum of twice the usual rate.]

Stock picture code

Stock photographs are defined as photographs owned by the photographer to



which one-time reproduction rights only are sold.
Minimums apply to domestic use [U. S. and Canada].

I For black-and-white photographs for magazines:

- A. Not less than currently established price paid for similar usage, for a photograph made on assignment.
- B. In no case less than twenty-five dollars [\$25] per photograph when purchased singly.
- C. Or, in no case less than twenty dollars [\$20] per photograph when purchased in a series. Series being designated as two or more photographs and used in one editorial idea.

II Color: For magazines in all classifications published in the U.S.

In no case less than one hundred dollars [\$100] when purchased singly for inside use.

Or, in no case less than these prices when purchased in a series.

Sale of 2 \$75 each

Sale of 3 \$60 each

Sale of 4 or more \$50 each

Transparency or color original to be returned.



Your personal code of ethics

The ASMP code has been in effect since 1952. Members of the organization have pioneered to make the field one in which photographers can work without being forced into cutthroat acts by competitors or clients. When competing against other photographers, the selling points used are talent and technical excellence, and not price.

In taking on an assignment, you also take on definite responsibilities to your employer besides that of producing as fine a set of pictures as possible. If you're employed by a magazine, you must keep your assignment in confidence. Competing publications are eager to learn about the future plans of others in the field, and you must be careful not to say anything that may hurt the magazine you are working for. On commercial assignments involving the copying of important documents, or photographing equipment not yet in production, you must not allow pictures or information to leave your studio without the client's approval. On highly secret matters—such as pictures made at military installations—you must guard against accidentally breaking security regulations.

While on assignment, you are acting as an agent for your employer even though your work consists of only an hour or two of shooting. You should introduce yourself as a photographer from your client's firm. Subjects should regard you as his official representative. During the shooting period, do everything you can to make a favorable impression on all those you work with. Be pleasant and courteous.

Now let's consider some other basic rules you should follow in your business.

Meet all deadlines

Your client should receive your work on the specified dates with no ifs, ands, or buts. Guarantees you cannot keep are worthless. You cannot promise sunshine pictures if there is a chance of rain coming up during the week. Once you make a promise, do all you can to meet it.



Deliver only the best quality of work

The client should be sure of getting only your best. Use the finest materials. Wash prints carefully to avoid fading or spotting. Don't settle for mediocre prints. Present your work neatly and attractively.

Keep your end of the bargain. If you do, the client will be more than happy to keep his part of it.

How to price work

Every professional photographer must set a price schedule for his work. Because there are great differences between clients, kinds of work, and final uses of work, you may need several scales on which to base your prices. *The client should agree to your price before you accept an assignment or commission.*

Probably the most convenient way of charging for photojournalistic assignments is on a *day rate*. The seasoned professional charges \$100 to \$250 per day [plus expenses], depending on the kind of assignment. If the assignment is in another city, an agreement should be made about travel time. Some professionals get one half their day rate for traveling time.

A number of magazines prefer to operate on what is described as a *space rate*. This means that the publication guarantees you a certain number of magazine pages and will pay you their standard price per page [plus your expenses] for the job. Time does not enter into the agreement. The job can take you an hour or a month—this is not a consideration.

When we move from magazines to the advertising world, pricing becomes more complicated. Although you may be required to do only one picture, there may be fantastic costs and long hours of labor involved. The rule of thumb here is to calculate prices on a time basis if the assignment is a time-consuming one, and have a single-shot price [not including reshooting] for the less involved jobs. Photographs for advertisements in small magazines might be sold for \$100 to \$500 each. Pictures for national advertising campaigns can go for \$500 to \$5,000 per shot. Rates for advertising photography are higher because your pictures may be used over and over again without additional payment to you.

Color photography brings a higher price than black and white. For example, a magazine that may only pay \$25 for a black-and-white picture may pay \$100 for a color shot. Similarly, color assignments for advertising should be priced at a higher level than black and white.

Also in your price list should be a section on stock pictures in your files. Clients may come to you looking for a photograph of a specific situation or subject. You should be ready with rates.

As a rule, *sell only one-time rights*. Sell all-time rights only if you receive special higher rates, as in the case of advertising pictures. Once you have sold all rights to a picture the client can use it in any way he pleases, for as many times as he pleases. Exceptionally good pictures can bring in income for you year in, year out. So avoid all-time rights sales whenever possible.

Expenses

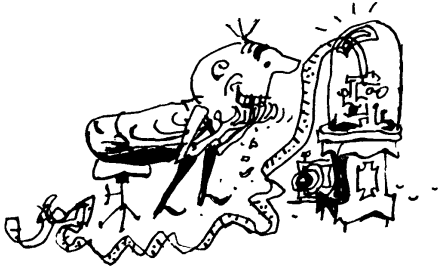
The phrase “plus expenses” is a must in all conversations on price. It usually is the client's responsibility to pay transportation costs, model fees, the cost of



your meals, and any other essential expenses you incur in carrying out the assignment. When you take on a complicated assignment, make it clear to the client that he will have to pay for all extras. Do not accept an assignment if there is any doubt in your mind about who will assume expenses. You can lose your shirt if you do.

Working on speculation

Avoid all assignments given on a “speculation” basis—that is, without a firm promise that your pictures will be bought. If an idea is good enough, someone will pay to have it shot. In essence, a client who asks you to gamble with your time and effort does not have much confidence in the idea or you. He leaves himself every chance in the world to say no to your efforts. It’s bad business procedure for you to work on such terms.



When the editor changes his mind

There are times when you may complete an assignment and it will not appear in print. Some publications work up to a year in advance of publication and your work may have to wait its turn. However, there may be instances when an editor will change his mind and decide not to run a story at all, even though you have been paid in part or in full. If this is the case, ask him to release the material to you, so that you can resell it. Most publications will do this as a matter of routine. Some will stipulate that the material should not be sold to a competitor.

Holding fees

The question of a holding fee—a payment, usually small, by a publication that wants to hold your work for a longer-than-usual period of time—is a very sticky one. Most clients do not like to pay for something they cannot use, and therefore will not go along with the idea of a holding fee. On the other hand, an editor who is serious about a story may on his own offer a holding fee to show his confidence. In most cases, photographers assume the costs of making prints on stories already shot that editors ask to see. Later, if the story is sold, these costs are added to the bill. It is a good policy not to request a holding fee, especially if you’re a beginner.



Working with editors

Although most of your assignments will be edited while you are not present, sometimes your work will be discussed when you’re at a magazine office. There is a great temptation to say which pictures you like best, but you should resist it. A polite statement of your opinions may go further in influencing others than energetic protests. Make your ideas known but do not make a pest of yourself. Remember, the editor and art director are your bosses. They have the final say in what is used.

However, there are methods for influencing final judgments—methods that are subtle and often work. For example, you can make big enlargements—say 11x16—of the prints you like best. This often has a strong psychological effect. Or you can show only the pictures that you like, unless your client specifically requests to see all your contacts. When it comes to transparencies, mount the best in plastic sheets [if slides are 35 mm] or slip them behind black craft-paper frames.

Ultimately, there must be mutual trust and respect between the photographer and the picture editor or whoever makes the final selection. If you strongly disagree with the way a publication displays your pictures, you have the choice of refusing to do work for them in the future.

Conclusion: The rewards of photography



We have covered much ground in this book, and introduced you to many of the everyday problems you may encounter if you choose photography as a career. We have also shown you how you can solve these problems. By now you are well aware that any photographer who wants to make money must be more than a master of his craft. He must be able to improvise under pressure, be a diplomat as well as a technician, and a salesman as well as an artist.

All this may sound demanding. It is. To be a good photographer requires the best effort you can give it, and the meeting of very practical challenges. But remember that in choosing photography as a profession you also are choosing a potentially highly rewarding way to make a living. By mastering the methods of seeing, creating, and taking pictures taught in your Course, and the marketing skills discussed in this book, you can unlock the door to a richer, fuller life. Let's consider some of the most important rewards you can win.

Creative expression

Taking pictures that express your personal way of seeing offers you a basic outlet for creativity. Every photographer should save at least some time for shooting pictures just for his own pleasure—this helps keep the wellsprings of creative energy flowing. But there can be deep satisfaction in working within the discipline of an assignment, too. Most photographic assignments—in portraiture, press, advertising, fashion, architecture, or other specialties—allow scope for artistry and imagination.

To the extent that you can put the stamp of your own personality on your pictures, you will experience a strong sense of fulfillment in any photographic work you may do.

Financial rewards

In these pages we have learned much about the financial rewards awaiting the trained photographer. We have seen that there is big money to be made by those with the talent, energy, and stamina to compete with top professionals for sales to major markets. Less spectacular, but highly attractive, are the ever-



increasing number of salaried jobs doing photography for industry, education, government, special publications, etc. Still another financially appealing aspect of photography is the possibility it offers you to make money through part-time activity, without giving up the security of a regular job.

Even if your interest in photography is mostly as a hobby, you can still earn some money with it if you follow the advice in this book. Just an occasional sale or assignment can help make your hobby pay for itself—as well as give your pride a lift.

New experiences

Not the least of photography's appeals is the enriching effect it can have on you as a person. Nobody who studies photography seriously ever looks at the world in quite the same way he did before he began to explore it with a camera. Your training can make you a more alert, more perceptive person, and enable you to see meaning and beauty where the average person observes only the obvious.

Going into photography as a profession also may give you a chance to travel, to meet new and interesting people, and to expand the horizon of your knowledge and understanding. The stimulation of solving new problems and meeting challenging situations effectively can help keep you vital and interested. Perhaps this is why photographers often seem to retain a youthful, enthusiastic outlook regardless of their age in years.

These returns—in creative satisfaction, money, and enriching new experiences—are worth working hard to win. Keep them in mind as you apply the advice and instruction in these pages to your own full-time or part-time career in photography.

Index

Famous Photographers School

A

- Accessories
 - for cameras, 33
 - see also* Equipment, basic
- Accidents and fires
 - possibilities for photographing, 14
- Advertising
 - as a potential market, 52-53
 - to obtain customers, 46
 - to publicize your name, 9
 - word-of-mouth, 10
- Advertising agencies, 41, 52, 53
- Aerial photographs, 16
- Ahlers, Arvel, 25
- American Society of Magazine Photographers [ASMP], 79
 - Code of Minimum Standards, 79-81
 - definitions of rights, 81
 - stock picture code, 79, 81-82
- Amusement parks
 - as a potential market, 18
- Answering services
 - importance to free-lancer, 23
- Assignments
 - estimating time for, 8
 - preparing for, 10
 - reshooting, 8
- Associated Press, 26

B

- Baby photography, 55-56
- Backgrounds in studio work, 33
- Billing
 - how to be businesslike about, 8
- Black-and-white photography
 - rates of pay, 50, 82-83
- Boats and other marine subjects
 - possibilities for photographing, 17
- Bookkeeping records, 37, 38, 39
- Building and construction
 - possibilities for photographing, 13

C

- Calendars
 - photographs for, 16

- Cameras
 - useful types for professional use, 33
 - see also* Equipment, basic
- Captions
 - how to prepare, 27
- Careers in photography, 3
 - advertising, 52-53
 - children and babies, 55-56
 - educational photography, 58, 59
 - fashion, 53
 - full time, 49-59
 - government, 57-58
 - industrial photography, 51-52
 - medical photography, 57
 - part-time, 2, 13-18
 - photojournalism, 49-50
 - portraiture, 53-54
 - press photography, 50-51
 - research, 56-57
 - science, 56-57
 - television, 58
 - universities and colleges, 59
 - wedding photography, 54-55
- Charge accounts
 - for income tax purposes, 37
- Child photography, 13, 55-56
 - for calendars, 16
 - for Christmas cards, 16
 - for store promotion, 17
 - Santa portraits, 18
- Christmas cards
 - as a potential market, 16, 17
- Clients
 - editors, 84
 - how to handle, 7, 83
- Clippings
 - as a source of ideas, 24
- Codes and ethics, 79-83
 - see also* Ethics and codes
- Color photography
 - rates of pay, 50, 82, 83
- Color slides
 - as a source of revenue, 15
 - how to display, 29
- Competition
 - how to handle, 66
- Contact prints
 - how to file, 37





- when to display, 29
- Contract arrangements
 - between photographer and subject, 75-76
 - for child photography, 56
- Copyright laws, 75
 - common-law copyright, 75
 - statutory copyright, 75
- Credit cards
 - for income tax purposes, 37,38
- Customers
 - advertising, 46
 - building a reputation, 47
 - charity work, 46
 - competitions, 45
 - exhibitions, 46
 - following up your ads, 46
 - how to get, 45-47
 - lectures, 46
 - mailing lists, 47
 - newspaper credits, 45
 - open house, 46
 - potential, 13
 - book publishers, 59
 - hairdressers, 17
 - house organs, 51
 - international wire services, 50
 - magazines, 51
 - newspapers, 50, 51
 - Sunday magazine sections, 50
 - weddings, 54-55
 - wire services, 50
 - yearbooks, 54
 - promoting yourself, 45
 - portfolios for, 28-29
 - preparing photographs for, 27
 - working with, 42-43, 84-85
- Educational photography
 - as a full-time career, 58, 59
- Enlargements
 - advantages of, 8, 84
- Entertainment
 - see* Income tax
- Equipment, basic
 - for backgrounds and flats, 33
 - for darkrooms, 34
 - for professional studio and location photography, 21-23, 31-32, 33
- Equipment depreciation
 - see* Income tax
- Equipment, specialized, 66
- Ethics and codes, 79-83
 - all-time rights, 27, 83
 - American Society of Magazine Photographers, 79-82
 - deadlines, 82
 - first rights, 81
 - one-time rights, 27, 81, 83
 - pricing work, 83
 - quality of work, 83
 - stock picture code, 79, 81, 82
 - your personal code of ethics, 82, 83
- Expenses
 - charging client for, 26, 83, 84

D

- Darkrooms
 - electricity for, 28
 - equipment, 28
 - for on-location photographers, 28
 - for studio photographers, 33-34
 - ventilation, 28
 - water supply, 28
- Darkroom work
 - advantage of doing your own, 23
- Day rates
 - for photojournalistic assignments, 83
- Deadlines
 - importance of meeting, 82
- Department stores
 - as a potential market, 17

E

- Editors
 - how to approach, 25, 26

F

- Fashion photography
 - as a full-time career, 53
- FBI
 - photographic uses by, 58
- Filing systems
 - for pictures, 27, 36, 37
- Filmstrips, 51, 58-59
- Free-lance photography
 - equipment, 21-23
- Free-lancing, 2, 3, 21-29
 - full time, 2
 - part time, 3
 - see also* Careers, full-time; Part-time photography, possibilities for

G

- Government
 - careers in, 57
- Greeting cards
 - photographs for, 16



H

- Hairdressers
 - as potential customers, 17
- Holding fees, 43, 84
- Household expenses
 - see* Income tax
- House organs
 - as a potential market, 15, 51
- How-to books
 - for part-time income, 15
- How-to-do-it stories
 - for part-time income, 15, 67

I

- Ideas
 - how to get, 23-25
- Income tax, 37-39
- Industrial photography, 51-52
- Industrial reporting, 66-67
- Interiors
 - possibilities for photographing, 14
- Interviews
 - how to act at, 42, 43
 - how to arrange, 41
 - importance of, 41
 - preparing for, 42
 - the follow-up, 43
 - whom to see, 41
 - with potential customers, 41-43

J

- Journals, photographic
 - need for subscriptions to, 9

L

- Law, the, 69-76
 - and your studio, 70
 - blue laws, 70
 - contracts, 75-76
 - copyright laws, 75
 - engaging an attorney, 69
 - licenses, 76
 - model releases
 - see* Model releases
 - restrictions, 69-70
 - right of privacy, 70
- Letters
 - to potential customers, 26

- Lighting
 - advertising and commercial work, 32
 - children and animals, 31, 32
 - equipment for, 31
 - for studio photography, 31-32
- Location
 - working on, 21

M

- Magazines
 - getting ideas from, 24
 - photojournalism for, 15, 49, 50
- Magazines, photographic
 - need for subscriptions to, 8
- Markets
 - extent of, 2
 - for part-time photography, 13-18
 - how to know, 25
 - see also* Careers in photography;
Part-time photography,
possibilities for
- Medical photography
 - careers in, 57
- Model agencies, 35, 36
- Model releases, 35, 36, 70-74
 - adults, 71, 73, 74
 - examples of, 71-74
 - minors, 70-72
 - pets, 72
- Models, 10, 34-36
 - booking, 35
 - fees, 26, 35
 - nonprofessional, 35-36
 - professional, 34-35
- Mounting photographs, 8, 29
- Movies
 - for weddings, 55

N

- Negatives
 - coding system, 36
 - filing of, 37
 - ownership of, 76
- Newspaper picture sections
 - as a potential market, 16
- Newspapers
 - getting ideas from, 23, 24
- Notes, taking
 - for picture ideas, 24

O

- One-time rights, 27
 - for photojournalistic assignments, 83

On-location photography, 21-23, 28
Outlines of story ideas
for editors, 26

P

Part-time photography, 2
possibilities for, 2, 13-18
accidents and fires, 14
aerial photographs, 16
amusement parks, 18
boats and marine subjects, 17
building and construction, 13
calendars, 16
child and baby pictures 13, 18
Christmas cards, 16-17
color slides, 15
greeting cards, 16
hairstylists, 17
house organs, 15
how-to books, 15
how-to-do-it stories, 15
interiors, 14
local TV stations, 16
newspaper picture sections, 16
photographs for display, 15
Polaroid pictures, 14
postcards, 15
printing houses, 18
product pictures, 14
real estate, 17
Santa portraits of children, 18
"shelter" magazines, 13
small department stores, 17
sporting events, 17
store promotions, 17
store windows, 14
teaching, 17
theaters and night clubs, 16

Photo analyst
as a full-time career, 56, 57

Photographic technician
as a full-time career, 56, 57

Photographs
displaying, to attract potential
customers, 15
how to present to clients, 8, 27
mounting, 8, 29

Photography
industrial, 51, 52

Photojournalism, 49-50, 66-67
free-lance photographers, 49
opportunities in, 50
rates of pay, 50
staff photographers, 49

Photo research specialist
as a full-time career, 56, 57

Picture agencies, 62-63

Picture agents, 61
advantages of, 61
becoming your own agent, 62
from other fields, 63
training your own agent, 63

Picture-filing systems, 36
Picture spreads for albums
how to prepare, 56

Polaroid pictures
uses of, 14, 57

Portfolios, 28-29, 42, 43, 53

Portraits, 13, 18
wedding, 55

Portraiture, 53-54

Postcards
possibilities for photographs, 15

Press photography
as a full-time career, 50-51

Pricing work, 8, 83

Printing houses
as a useful contact, 18

Prints
labeling of, 27, 29
protection of, 8

Product pictures
possibilities for photographing, 14

Professional attitude
suggestions for, 7

Professional societies, 9
see also American Society of
Magazine Photographers

Props
cost of, 26
how to choose, 10

Publicity
how to achieve, 15
see also Advertising

Public relations
uses of, 15, 28

R

Real estate, photographing
as part-time possibility, 17

Records
keeping for income tax purposes, 3
see also Bookkeeping records

Reference books
necessity for, 25

Rejection slips, 27-28

Research
how to, 24-25
Research and science
photography for, 56

Reshooting, 8

Rewards of photography
creative expression, 87, 88
financial, 87, 88



- Rights
 - all-time, 27, 83
 - one-time, 27, 81, 83

S

- Salesmanship
 - importance of, 4
 - see also* Part-time photography, possibilities for
- Selling pictures, 61
- Services
 - of other professionals, 9
- "Shelter" magazines
 - as a potential market, 13, 14
- Slide shows, 51
 - for weddings, 55
- Space rates
 - for photojournalistic assignments, 83
- Spare-time photography
 - see* Part-time photography, possibilities for
- Specialization, 65-67
 - advantages and disadvantages of, 65
 - big town versus small town, 66
 - special equipment, 66
- Speculation
 - working on, 84
- Sports events
 - possibilities for photographing, 17
- Spot news
 - how to cover, 26-27
- Spotting, 8, 27, 29
- Stereo photographs
 - for weddings, 55
- Stock photographs
 - code for, 81-82
- Store promotions
 - possibilities for photographing, 17
- Stores, department
 - as a potential market, 17
- Store windows
 - possibilities for photographing, 14
- Stringer
 - how to be, 21, 51
- Studio photography
 - as a part-time career, 3
 - see also* Studios
- Studios, 31-39
 - darkroom, 33-34
 - dressing room, 34
 - electricity for, 31
 - refinements of, 34
 - refreshment center, 34
 - rented, 32
 - setting up your own, 31-39
 - storage areas, 34
 - subletting your own, 17



- Success, how to achieve, 3-4
 - energy, 3
 - ideas, 4
 - salesmanship, 4
- Supplies
 - see* Income tax
- Swipe files
 - getting ideas from, 24
 - how to set up, 24

T

- Teaching photography
 - as a part-time possibility, 17
- Tear sheets
 - uses of, 28
- Technical advances
 - keeping up with, 9
- Television
 - and still photography, 58
 - uses of photography in, 58
- Television stations
 - as a potential market, 16
- Test shots of models
 - importance of, 36
- Theaters and night clubs
 - as a potential market, 16
- Transparencies
 - how to file, 37
 - how to mount, 84, 85

U

- United Press International, 26
- United States Information Agency, 57

V

- Versatility
 - advantages of, 67

W

- Wall displays
 - to attract customers, 29
- Wedding photography
 - as a full-time career, 54-55
- Where and How to Sell Your Pictures*, 25
- Wire services
 - as potential customers, 50
- Writer's Annual*, 25
- Writer's Digest*, 25
- Writer, The*, 25
- Writing
 - for assignments in photojournalism, 66-67